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ON THE COVER

Well, Edmonton, you responded in droves to *Vue Weekly*'s first annual sex survey, and frankly, we're a little disgusted. Seriously, do you kiss your mothers with those mouths? And for the record, hairbrushes totally aren't supposed to go there. Not sure what we mean? Check out the results, humpers • **21**



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three dollar bill

BY RICHARD BURNETT

No silver bullet

Celebrated American author Charles Kaiser and I were vilified in the pages of the U.S. national glossy magazine *POZ* for trashing HIV-positive people who spread AIDS. But if I've said it once, I've said it a million times: If you deliberately infect yourself with HIV—or, worse, knowingly infect others with HIV—then who are you to play God?

But the folks over at *POZ*—a magazine about "Health, Hope and HIV"—slugged their August feature story "Bite the Bullet" and zeroed in on me and Kaiser. "Anti-PWA rhetoric spewed from HIV-negative gay journalists, such as Charles Kaiser, who told the *New York Times*, 'A person who is HIV-positive has no more right to unprotected intercourse than he has the right to put a bullet through another person's head.'" That's just the beginning.

"Equating HIVers with murderers," *POZ* continued, "Kaiser's 'bullet' was the pitch-perfect soundbite, and the press declared open season on risk-taking HIVers. Hearing hate speech from so close to home stunned many HIVers. In June, Canadian gay columnist Richard Burnett added: 'If you want to play God, spread HIV and ruin other lives in the process—then do us all a goddamn favour and put a fucking bullet through your head instead.'"

Well, as you can imagine, that went over like a bomb. Some folks accused me of nuking my own people. One best friend was so furious he snarled he could "slit" my throat. But the global HIV pandemic continues to spread like wildfire. As I predicted years ago, the worst-case scenario tipping point will come when AIDS explodes in India. When that day comes—and it is coming soon—the world could well be on its way to a billion deaths from AIDS this century.

Some bigots will say AIDS is merely modern-day Darwinism foisted on an overpopulated planet that isn't white or straight enough. But as AIDS continues to fell our loved ones, already others are getting sick and tired of paying the healthcare bills.

In Canada, our great nation's overburdened universal public healthcare system is under siege—not just from AIDS patients, of course, but from smokers and owners of gas-guzzling, smoke-spewing SUVs who don't look at their contributions to the world's ailments as a drain on the public purse. In other words, the world needs a new scapegoat.

So people spreading HIV are mak-

SEE PAGE 14

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Issue Number 526
November 17-23, 2005
available at over 1,400 locations

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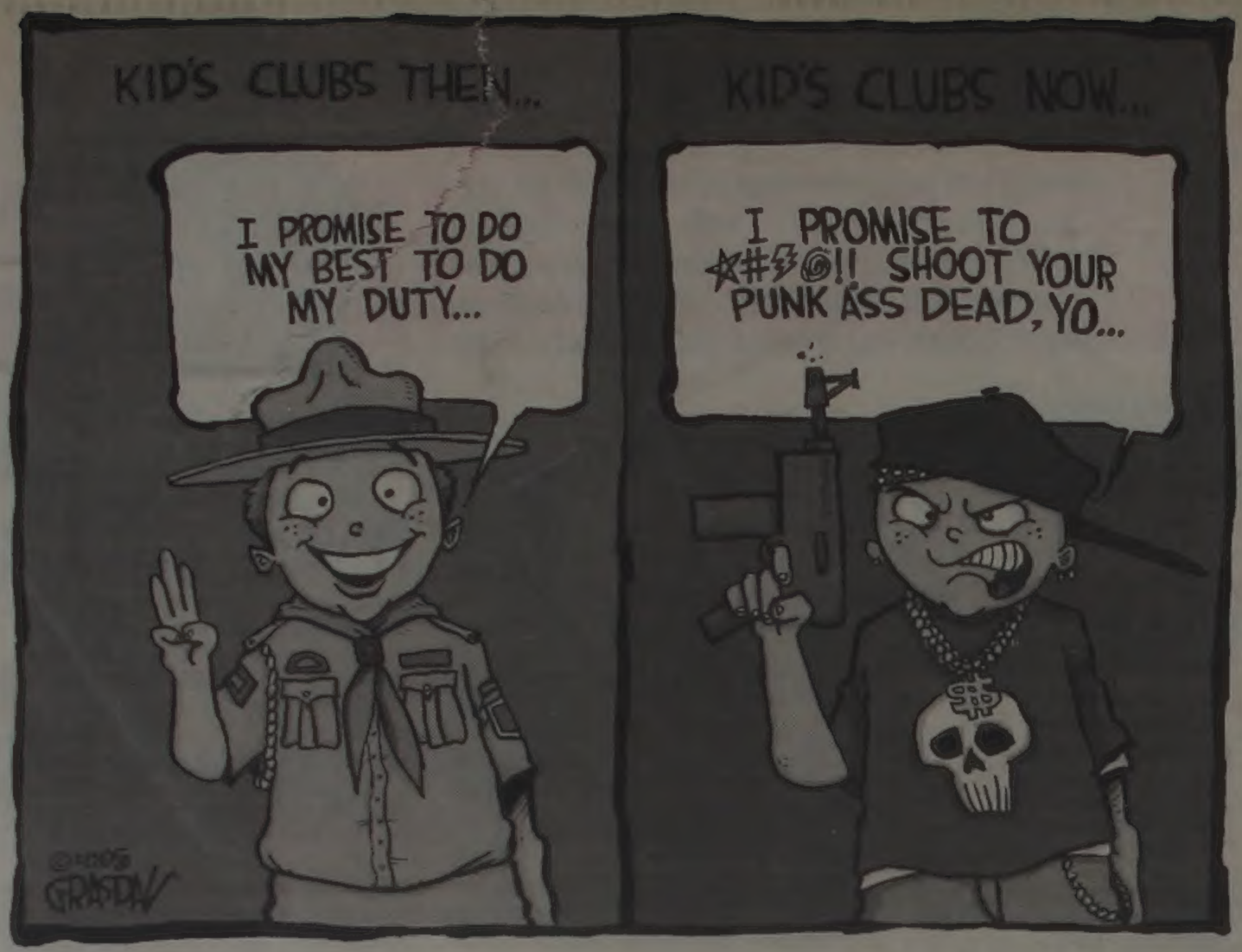
Distribution
Marty Anderson, Alan Ching, Derek Mohammed, Bob Riley, Wally Yanish, Clark Distribution

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Canada Post Canadian Publications Ltd.
Publications Mail Agreement No. 40022989
Return undeliverable Canadian addresses to 10303-108 St., Edmonton, AB., T5J 1L7
email: admin@publisher.com

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news roundup

By CHRIS BOUTET

KLEIN: BUSY!

Following the announcement of several unexpected multi-million-dollar spending items over the last few months, Premier Klein's Conservative government headed back to the legislature on Tuesday to justify their actions to some seriously freaked out opposition parties, who will get three whole days to debate the merit of the Alberta government's $3 billion worth of unbudgeted promises.

According to a report from the *National Post*, Liberal leader Kevin Taft is concerned that the brevity of the debate period will mean massive spending will only get a cursory examination. "Spending is willy-nilly," Taft told the *Post*. "We're probably 30 per cent over budget or more for the year, and that's a huge issue of accountability."

In an argument that the *Post* noted would "seem surreal in any other province," NDP house leader Ray Martin complained that the Tories have been tossing money around without giving a second thought to long-term wealth management. "Here we have a government that we believe is totally spinning out of control," Martin told the *Post*. "Our spring budget basically means nothing anymore."

Also complicating the debate is the fact that the Premier has decided that he apparently doesn't even need to be there to defend his spending announcements. According to a report from the CBC, Klein will be not be in session next week due to a scheduling conflict that sees him traversing the country on a speaking tour intended to "soothe relations between oil-rich Alberta and the rest of Canada." Klein, however, doesn't see what the problem is, saying just because he's not there doesn't mean he doesn't, like, *care*. "It's just that there's other things to do," Klein told the CBC. "The legislature is one thing on my agenda, and you've got to look at my daily agenda. It's huge."

Klein went on to explain that the speaking tour had been planned much earlier in the year, so the conflict was unavoidable—despite the fact that, you know, his government got to decide exactly when the fall session would be held. But hey—such things are necessary when you've got a responsibility to traipse around eastern Canada explaining why, despite overwhelming evidence to the contrary, Alberta is awesome and everyone should listen to us. "I think that Alberta is perceived as a good whipping boy by the Liberal party in Ottawa, because there are no votes here, outside of Anne [McLellan] and they know that, so it's politically expedient and easy to take on the Conservatives here in Alberta," said Klein, adding that he plans to go through with his tour even if an election is forced next week.

Great. Because, really, who could ask for a better ambassador than Ralph Klein?

PRIVACY: INCONVENIENT!

So thanks to a surprising and possibly unholy alliance of right-wingers, French people and business hippies in the nation's capital, it sure looks like there's going to be another federal election in a few weeks—so you'd figure common sense would dictate that our embattled Liberal government should probably want to avoid doing anything too, you know, controversial. Ah, but the Liberal party, you know, she makes her own rules, and just to prove how unfazed they are by the political inferno that surrounds them, the Grits introduced a long-awaited and divisive bill on Tuesday that would give Canadian police and spies the authority to intercept e-mails and listen in on phone conversations.

According to a report from the Canadian Press, the bill, dubbed the Modernization of Investigative Techniques Act, would force communication service providers such as telephone companies, wireless firms and internet providers to eliminate barriers which prevent police and security agencies from gaining access to messages or conversations, and also require that these companies build in the capabilities needed by authorities to easily tap communications.

Following nearly three years of legal wrangling, the bill was finally tabled by Public Safety Minister Anne McLellan, who called it little more than an update to Canada's 30-year-old wiretap legislation that would give law enforcement officials the tools they feel they need to better combat global terrorism. "It's my obligation to ensure that we have the legislative framework in place so key law enforcement agencies can do their jobs," McLellan told the press afterwards, noting that similar laws have recently been passed in Britain, Australia and the U.S. "We are well behind other nations who we regularly compare ourselves for our police forces to intercept certain kinds of technologies."

Luckily for privacy advocates, however, it's likely the bill won't get very far, seeing as there's that election thing coming up in the next few months, which tends to kill this sort of thing off pretty quick. Which also, I guess, kind of makes this not news. Huh. Surely a first for *Vue Weekly's* always cutting-edge and informative News Roundup! ❶

vuepoint

By EMMA SASSE

Poor health

This week, the Alberta Legislature resumes for a whole 10 days, and as usual, healthcare tops the agenda in Alberta and will dominate most question period repartees. At issue is the province's recent award of a $1.5 million contract to Aon Consulting, a U.S.-based insurance giant. Aon is a company that profits from the sale of health insurance "products" in Canada—and they've been asked by the province to study whether selling more private healthcare insurance "products" is a good idea.

One can hardly fault insurance corporations for wanting to turn a buck. Making money off sick people is what they do for a living in the States, and getting their paws on the $90 billion Canadian governments spend annually on healthcare is their agenda. Fine. But Canadians have made it abundantly clear—through three decades of public opinion polls and election results—they think it's the government's job to ensure the private sector doesn't take sick people to the cleaners.

Alberta is ignoring its clear public preference. They won't say whether the contract they gave Aon contains a provision prohibiting Aon from profiting off a system they have a hand in designing, and what's more, the public doesn't have access to the contract at all; all we know is taxpayers are giving health profiteers $1.5 million for a study on how they can make money off our health system, and we're not supposed to ask any more questions.

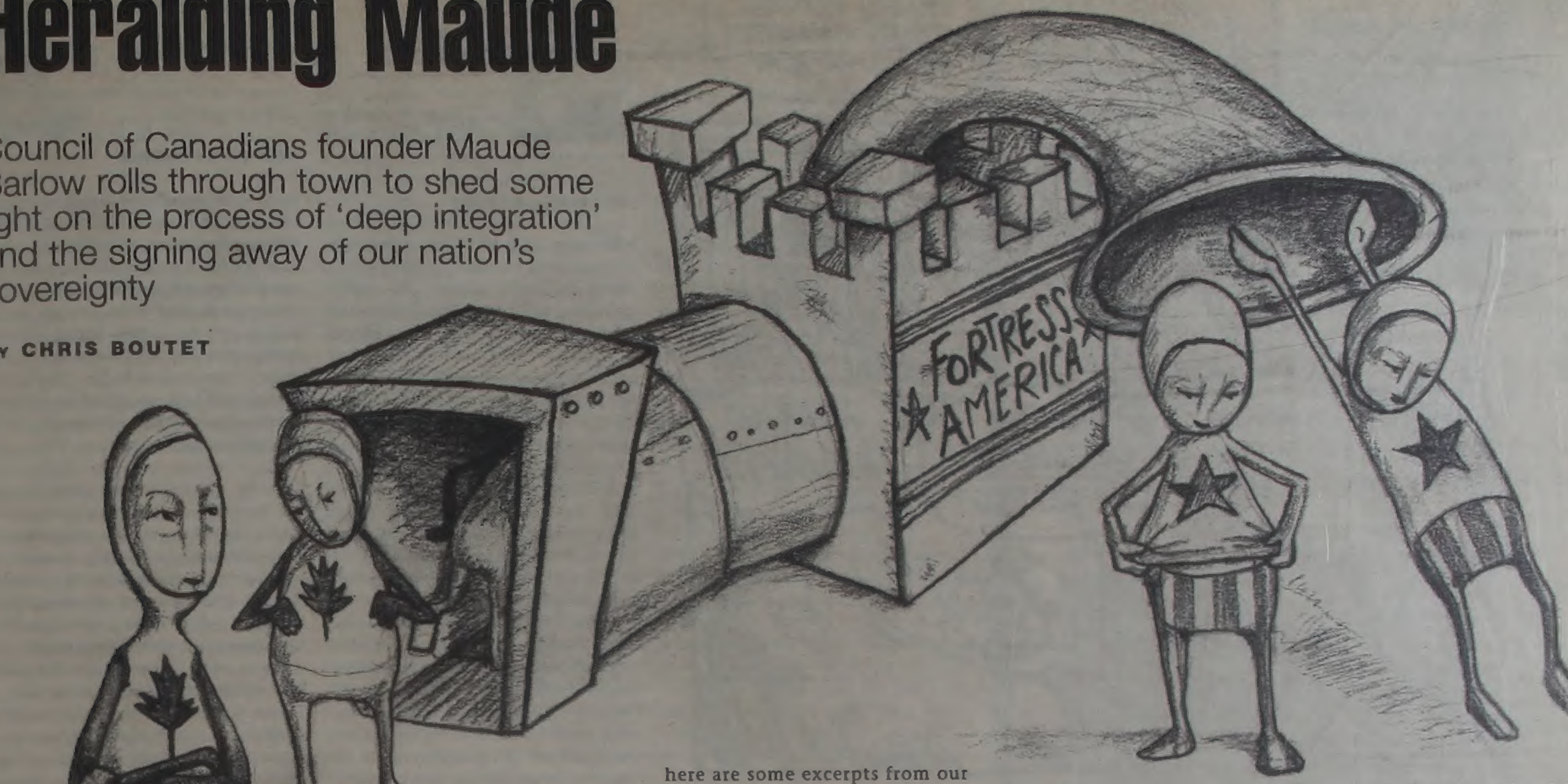
Underlying the Aon fiasco is the fact that private insurance adds costs to the healthcare system, in the form of a layer of profits and administration that public healthcare avoids. But it appears that Aon hasn't been asked to compare the cost of allowing private insurance to what it costs to deliver the same services within Alberta's public system. Aon's been hired to do an actuarial analysis, and that type of work usually involves some kind of public sector comparator, meaning a comparison between the cost of going private rather than leaving things within the public system. No such luck with this study.

Aon's secret study will form the basis of "analysis" on which the Alberta government is poised to launch phase two of the latest health privatization gambit: amending the law to allow private insurance in Spring 2006—ushering in an American-style system, where supplementary insurance means you can buy better care. Ready your jiffy markers and your witty slogans, because a healthcare protest is coming, within just a few months, to Legislature steps near you. ❶

Heralding Maude

Council of Canadians founder Maude Barlow rolls through town to shed some light on the process of 'deep integration' and the signing away of our nation's sovereignty

By CHRIS BOUTET



She's been warning Canadians for nearly two decades that someday we would end up on the wrong end of a major free trade screw-job, so you could forgive Maude Barlow if she seems a little smug lately. After all, with the U.S. government having so blatantly ignored a binding NAFTA ruling which stated their tariffs against the import of Canadian softwood lumber were illegal, it's become pretty obvious that the North American Free Trade Agreement is barely worth the (most likely Canadian) paper its printed on—so, surely, no one would fault Barlow for letting loose with a flurry of 20 pent-up years of finger-wags and I-told-you-so's.

Luckily for us, however, Barlow is a far classier woman than that; besides, being right doesn't give you license to rest on your laurels, and for the founder of our country's busiest national advocacy group, the Council of Canadians, there are still many more battles to be fought in the quest to protect Canadian sovereignty. Sure, NAFTA has proven to be a big joke, but there's little humour to be found in consequences of the agreement when it comes to Canada's ownership over our own resources, our right to determine our own social and security policies, and where such dependence may be leading us in the future.

"The Council of Canadians said at the signing of NAFTA that to lock ourselves into to these kind of agreements, to give American companies the right to sue the Canadian government for trying to assert our sovereignty, to give away all our own energy, well, it's just plain dumb," laughs Barlow over the phone from her hotel room in Victoria, her latest stop on a cross-country tour promoting her new book, *Too Close For Comfort: Canada's Future Within Fortress America*. "Nobody I know is against trade or trade agreements, but by locking ourselves into the agreement that we did under NAFTA, we basically put all of our eggs in the American basket, and we lost control over so many areas that we could be using as a lever right now, like energy. We've made ourselves way more vulnerable to America's political whim."

This vulnerability is something Barlow discusses in great detail in *Too Close For Comfort*, with particular attention paid to the ongoing process called "deep integration," in which the Canadian government is currently capitulating to corporate interests in the U.S. and at home who want to bring Canadian social, environmental and social policies in line with what she considers to be a dangerous and reprehensible American administration. And worse yet, it's all going on outside of the public forum; as average Canadians, we aren't even getting a say.

Barlow will be visiting Edmonton this Friday (November 16) to give the keynote address at the Parkland Institute's ninth annual fall conference, "The Alberta We Want." *Vue Weekly* was recently given the opportunity to speak with Barlow; here are some excerpts from our conversation.

Vue Weekly: Ms. Barlow, thanks for taking the time to speak with us. Now, in your latest book, you discuss the process of "deep integration" and its attempt to homogenize Canadian and American business and political trajectories with the ultimate goal for creating a "Fortress North America." Obviously, not a lot of people have heard about this, and I wonder if you could explain exactly how this process is happening.

Maude Barlow: Well, that's the most important question, really. When we had the debate about the Canada-U.S. free trade agreement and then NAFTA, it was all out there—there had to be debate, it has to be passed in Parliament. But the next phase of this process of deep integration is the partnership that was signed by [Mexican President] Vincente Fox, George Bush and Paul Marti n just this past March in Waco,

Q&A

Texas. It's called the Security and Prosperity Partnership of North America, which calls for a continental common market with common passports and security, defensive "cooperability," as they call it, common immigration and visa systems, as well as common regulatory standards for trade across borders. And common resources, so that the resources of the continent are not considered to be the resources of any particular country but belonging to whoever can afford to purchase them.

So this is a very, very far-reaching agreement; it's one based on the model put forward by the Canadian Council of Chief Executives, who are using the fallout from 9/11 to suggest that security is so important to the U.S. that we have to offer up all sorts of areas in which we maintain some sovereignty. But it's modeled on what's good for big business, not people; it's kind of like creating the European Union but without any of the environmental or social or equality safeguards. We want a debate in this country; we think this issue is huge, and hardly anybody knows about it.

VW: So why do you think the average Canadian should be concerned with what's happening?

MB: This agreement will affect all Canadians. It is about the harmonization downward to George Bush's America of our social and environmental standards, of our food, health and safety regulations, our immigration and visa process, our security—and I think this is a huge loss of sovereignty for Canadians. Besides, we should be standing up *against* what he is doing in the world—but signing this partnership is basically saying, "well, what you're doing is right, and we're going to work with you to promote it."

And they are a dangerous administration. One thing that I hope I was successful in conveying in my book is just how much George Bush is actually changing the structures of the United States, from healthcare to education to social security.... some presidents come in and don't do anything, but very few presidents come in and make deep, fundamental changes in the American social and environmental fabric, and we need to be concerned with this. We need to say loud and clear that we're deeply opposed to this and we're going to find every way that we can to express our opposition.

VW: What would your organization propose Canadians do instead? What do you think of the suggestion that if the U.S. isn't going to play nice, Canada should take its business elsewhere to China and India?

MB: Well, I think that the United States has abrogated NAFTA by doing what it did over softwood lumber, and I don't think that Canada is bound by those rules any longer. Though I would be careful about running off to China to try to sell them what's left of our energy; we have handled our resources very foolishly, and we've got to step back and make an assessment of our energy policy and where we're going.

We (the Council) remind Canadians, as I do in the book, that almost 70 per cent of all our oil production is going to the U.S., and since as a consequence we're running short, we have to import about half our oil back in. You know, if I was a corporate head and I hired a lawyer who signed an agreement like this, I'd fire them and sue for reparations.

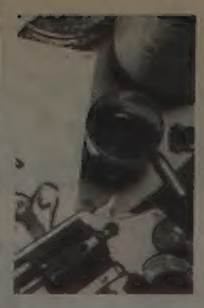
However, that being said, I wouldn't suggest that we should just stop sending oil to the U.S. tomorrow; I think that would be foolhardy and would anger Alberta terribly. But I do think we need to put a moratorium on oil shipments to the States until we can assess what we're doing. We're running out of oil and gas, and it's a big, cold country; we need to be assessing these energy needs for ourselves.

It used to be thought when you said that that this was just, "Oh, Eastern Canada wants all of Alberta's energy resources again." But now I talk to Albertans and they're equally worried about future energy needs.

VW: You know, it seems that for so long the political emphasis has been on the differences between Alberta's and Canada's wants and

SEE PAGE 12





dispatch

11/13/05, pot lucky

Hey, look... winter! Comes fast, the change; one minute you're playing front-porch word games in the golden glow of a post-happy-hour sunset and the next you're like "Man, I'd better get to bed soon" in 4 p.m. darkness. My poor plants are actively flinching away from the chill-waves wubbing out from the R-0.5-rated single-glazed windows. I have some of that plastic sheeting you're supposed to put up to keep your place cozy and your heating bills down (well, less up), but I don't have a hair dryer, and I'm sort of shy about asking the Hiltons next door for use of theirs; am I the only one who thinks of hair dryers as very *personal* items?

Now, I've got nothing against winter or anything winter brings; I mean, how long do we all have to live in this dim, dry latitude before we get over it? Winter's actually kind of sexy... exotic, even; there's a kind of *National Geographic* Islam vibe going on when all you can see of a girl is two beautiful eyes lasering out from between toque and scarf. And when you consider the odds these days are good she knit that neckwear herself, well... knock me over with a feather.

Less exotic is the resurgence of the winter potluck. The cozy compulsions that drive us to winter woodshedding and slipper shopping, combined with imperative race-memories (or actual copies) of Good Housekeeping Holiday Entertaining guides, culminate in a desire to carry towel-wrapped casserole dishes into houses whose windows are frosted from kitchen steam, shuck overcoats while grinning hugs and greetings, and have big bowl-glasses of two-fisted Cabernet put into our hands. There's no time like winter for a potluck party, and the best part is that everybody's craving comfort and assumes (rightly) that everyone else is, too, so the buffet gets beefed up with the heartiest, fillingest, rib-stickingest comfort food kitchens can create. Summertime potlucks get my not-so-famous carrot-ginger slaw; wintertime potlucks get this:

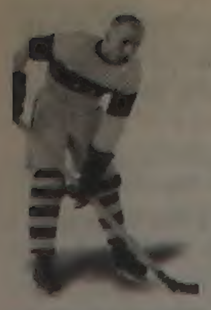
PEROGY CASSEROLE

Boil frozen perogies in clear soup stock for extra mystery flavour. Sautee two big organic onions with lots of butter until golden. Put perogies in a buttered casserole, mixed in with a couple tablespoons of the best kraut you can get, a dollop of sour cream and a goodly amount of old white cheddar and maybe some more butter. Top with onions, and bake at 375 degrees for a half-hour or so. Pair with red wine, as a precaution against heart attack.

Even the crammiest hoser (well, maybe not *the crammiest*; true crammers have neither casseroles nor working ovens) can cobble that baby up—I mean, I made it up on the spot based on what was left of last month's groceries—and it's such tasty, filling, wholesome Grandma food that it might even be able to convince a few people that your life's not gone completely off the rails.

So, winter. Cozy parties, cuddly sweaters, exhaust vapour, hours and hours of Night Society and everything set to the *shing-shing-shing-shing* of synthesized sleighbells, and... oh, fuck! We're getting an election, aren't we? I don't know how I feel about this. On the one hand it'll give us all something to talk about at the aforementioned parties (maybe, depending on the crowd), but on the other hand it'll mean pathetic canvassers stumping around the country in the freezing cold, and that has the potential to sorely test my sense of wintertime hospitality. Do I offer a warm cup of coffee to a guy who's trying to sell me on the merits of a minority nuthouse "led" by Stephen Harper? Maybe I would, if the coffee had been cooking down and blackening up on the warmer for a few hours; a little Brake Shop Espresso; that's the drink of the true conservative. —Darren Zenko





in the box

The Oilers are back home from the road, and thanks to a 4-3 road trip, the only thing stinking up the dressing rooms is the remnants of the rodeo. Since your last issue of Vue Weekly, *the Oilers have beaten Columbus 3-1, lost to Chicago 3-1 and beaten Colorado 5-2. This game update is brought to you by the letter C.*

TB: Whoo! One game over .500! Actually, this last week we were an eye-popping .667! And with the young goalie Mike Morrison in net, they're 1.000! Stats are fun.

Dave: Yes they are, TB. In fact, I discovered a very intriguing stat late last week after some thorough and painstaking research. Did you know that after all four of Gwen Stefani's shows in NHL buildings this season (in Phoenix, San Jose, New York and Philly) the home team has won its next game in the same arena? And all of those games were settled in overtime or by shootout? Stefani plays here Friday and the Oilers play host to the Chicago Blackhawks the next night, so based on this, I'm calling an Oiler win in OT or after a shootout. As well, the game is on *Hockey Night in Canada*, and the only other HNIC game in Edmonton featured an Oilers shootout win over the Canucks. Thanks to the "Gwen Stefani Effect," I have No Doubt about my bold prediction.

TB: Oooh, clever. Well, "Underneath It All," we'll know by "Sunday Morning," so "Don't Speak" of it until then. Anyhow, I noticed the Oilers are auctioning off all the banners from Rexall Place. They're old and deteriorating, and they wanna spruce things up a bit. Did I mention that they're old? As in they haven't gotten any new ones in a while? Ahh, the '90s... they started with such hope. At any rate, they should be able to raise quite a chunk o' cash from the auction. I wonder how much that 1984 Stanley Cup banner would be worth? It would make one hell of a pillowcase.

Dave: I'm glad I'm pretty much broke or I would be tempted to crack open the piggy bank and buy one myself, but I'm guessing $127.56 wouldn't get me a banner. Which is too bad, because on Halloween I could drape myself in one and dress up as the Incredible Hulk himself, David Banner.

TB: I mentioned that I hate you, right? And speaking of hate, I'm thinking Ty Conklin was hating the Mike Morrison show against Colorado. Stopping 31 shots against one of the league's best offences doesn't help Conklin's way back into the Oiler lineup. Well, that aside, it's *Vue Weekly*'s Sex, Lust & Love issue, so in the spirit of this we may as well go on the record as to our take on the sexiest Oilers—but in a totally professional and non-homoerotic sort of way.

Dave: Oh, of course. You and I, being the '90s-type guys we are, can tell the difference between a stud and a dud, right? Since Sidney Crosby got so much attention with his shirtless pose in GQ early this season, why not objectify the Oilers just as much? Give us your picks, TB.

TB: Well, new arrival Mike Peca has got that "shaving without really shaving" thing down to a tee. The ladies like that, right?

Dave: I suppose the "degenerate chic" thing has some value. That plumber guy on *Desperate Housewives* has that same look, so I guess it hasn't died yet. Who's our next Top Model, TB? Or should I say Tyra Banks?

TB: Jussi Markkanen and Jani Rita have that clean-cut Scandinavian deal going on, although lately Rita has been cultivating a rather shaggy mane. Sort of a Viking look, but in a soft, non-threatening way. I have to say, though, my personal favourite is a certain #3 from a certain local women's hockey team.

Dave: Sucking up, are you? We try the "Queer Eye" angle and the "Straight Guy" has to get in his brownie points, eh? Well, I'll see your Finnish duo and raise you Ales Hemsky and Marty Reasoner. They both look too precious to play hockey, little cuties. But the bad boys always win over the pretty boys, don't they? Have you seen the fire in Jason Smith's eyes during a game? Grrrowwwl.

TB: Well, if sex sells, can someone get coach Craig MacTavish to lose the tinted glasses he's been wearing behind the bench this year? What is he, a creepy nightclub guy, or someone's grandma?







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And justice for all

Canadian journalist Jonah Gindin to speak on how Venezuela uses its oil money for good at this year's Parkland conference

BY JEREMY DERKSEN

Most Albertans think of Venezuela as little more than a hot, impoverished South American country, but it's also among the top five oil exporters in the world and is considered a bastion of progressive social policy. For the last year and a half, Canadian freelance journalist Jonah Gindin has lived in the Venezuelan capital of Caracas, where he chronicles the country's social and political development for print and online publications including venezuelanalysis.com, *Znet*, and *Monthly Review*. This Sunday (November 20) Gindin visits Edmonton to give a talk entitled "Sowing the Oil: Venezuela's Revolutionary Oil Policy is Building a More Comprehensive Democracy" at the Parkland Institute's annual conference, in which he plans to outline some of the parallels between Venezuela and Alberta, two oil-producing regions with very different social and political agendas.

After years of funding cutbacks and privatization, Alberta continues to seek solutions to persistent social issues. Meanwhile, Venezuelan president Hugo Chavez and his government have introduced public initiatives to provide better health, education, and employment programs to those who need it most—and they're paying for it with oil. Chavez's innovative measures, including an "oil for doctors" deal with Cuba, are successfully improving social services, but his radical social policies have also brought him into conflict with his own country's elite and, significantly, with U.S. President George Bush and his administration.

Gindin, who studied history and international development at McGill, was intrigued by the "Chavismo" movement during his university years, and he was barely finished his studies when he headed for Costa Rica to learn Spanish, en route to Venezuela.

"I was supposed to study Spanish for a month in Costa Rica but while I was there I was reading the news about Venezuela," he explains.

POLICY

"There were these big riots, what they call the 'Guarimba,' because people were anticipating that the National Electoral Council was going to refuse a referendum. So I was sitting in Costa Rica wondering 'what the hell am I doing here while all this was happening?' I immediately went to Venezuela. I didn't have any contacts or anything; I had one email address for an editor of an online English language newspaper, *Venezuelanalysis*. The day after I got there, there was this giant march, so I went, wrote an article on it and sent it to the editor, and they published it."

ENCOURAGED BY the experience, Gindin continued his investigations into the country's extremely polarized political situation. "In a short period of time, with relatively constant attacks by opposition forces, it's amazing what has been accomplished," he marvels, citing Barrio Adentro, a new health program for the country's poor, as an example. "Although Venezuela has a public healthcare system, the hospitals are so poorly funded and there's so much corruption that the doctor will see you and say, 'This is what's wrong with you. In order to treat you I need to give you this medicine, so you need to go to the pharmacy and buy me rubber gloves, a syringe, this medicine, and cotton swabs.'

"The Chavez government is a very radical movement that gained power through a democratic election, so they had a radical mandate but the same institutions and bureaucracy as previous governments," continues Gindin. "They tried using those traditional channels—built by the corrupt governments of the past 30 years—but things were being sabotaged from the beginning. They ended up having to create parallel structures outside of the existing institutions. Instead of trying to fix the situation in existing hospitals, they developed the Barrio Adentro, which means 'inside the neighbourhood.' Now, in every poor neighbourhood, there is a little primary care facility with two doctors and a few nurses, and you can go there and be treated. Sometimes that primary care means the difference between life and death."

VENEZUELA ALSO HAS subsidized food programs and a linked education and employment mission that provides universal access to everything from basic literacy training to university study. However, the strategies for providing these important programs—such as trading Venezuelan oil for Cuban doctors—are easy targets for Chavez detractors. "The opposition uses this to paint Chavez as a pro-Castro communist dictator, to discredit him with the U.S.," Gindin points out. "The reason this is seen as a threat to global capitalism is because it's exactly the opposite of what everyone else is doing. In every other country, including Canada, we're moving away from public programs towards privatization. Since the fall of communism, the argument has been that there is no alternative; you may vary slightly, but you can't go in the exact opposite direction. In Venezuela, they've now got universal, accessible healthcare and education. The fact that Chavismo is making advances in this way is a huge threat because it's a lesson and a model for other countries."

Gindin will make this point in greater detail at the conference this weekend, as he and other participants discuss the future in a province where the government has long championed privatization. While he is back and forth between Canada and Latin America right now, Gindin continues to be drawn to Venezuela. "Venezuela informs everything I do now," he says. "It's an incredibly pertinent point of reference for any investigation of democracy." He plans to return to Venezuela to cover the presidential elections next May.

SOWING THE OIL: VENEZUELA'S REVOLUTIONARY OIL POLICY IS BUILDING A MORE COMPREHENSIVE DEMOCRACY
Presented by Jonah Gindin • ETLC building, U of A • Sun, Nov 20 (9:45 am) • For more information, visit the Parkland Institute's conference website at www.ualberta.ca/~parkland/conference/2005/cf05home.htm.

Where's the love for my Niger?

Local student group hopes to raise funds for aid in the world's poorest country

By MINISTER FAUST

Omayra Issa is like plenty of other average Canadians: when she was a child, her mother drove her to school; now that she's 20, she's studying Business at Faculté St. Jean; she loves her country and is fiercely proud of its people. But Omayra Issa isn't your average Canadian, and in fact, she's not from Canada at all. She hails from Niger, literally the poorest country on planet Earth.

The West African state of Niger is in crisis. Last year in this country where desert possesses two thirds of the land, severe drought and hordes of locusts afflicted 3.6 million people; food aid has arrived, but only after months of stomach-bloating, agonizing hunger. While the U.N. warned the world a year ago, the world refused to listen. It took a BBC video report of skeletal children with anime eyes to drill wealth from our pockets, giving more in 10 days following the report than in the previous eight months combined. Right now, the U.N. wants to end large-scale food aid, and Niger's Prime Minister Hama Amadou supported the position, describing the donations as "an affront to the country's dignity." He went further, saying, "We've seen how people exploit images to pledge aid that never arrives to those who really need it." Omayra Issa agrees.

"Prime Minister Amadou's reaction was absolutely legitimate," she says in an elegant French accent via telephone. "Every human being that witnesses another human being suffering feels bad; the [sufferer's] dignity is affected. This is a country where you have a population that works extremely hard every day to better their destiny. Of course, it's not flattering to see that those efforts are in vain."

Issa won't stand by allowing her homeland to suffer either hunger or indignity; instead, she volunteers with Edmonton's Students for International Development in hopes of improving life for the 2.4 million people of Niger (among them 800,000 children) who desperately need relief from hunger. This Friday (November 18), SID is hosting a benefit concert featuring Isokan Afrika drummers and guitarist Kenya Condo with proceeds going to the Red Cross to provide relief in West African countries such as Niger, Mali and Senegal, and southern states like Zimbabwe and Malawi.

IF BLAME FOR NIGER'S MISERY must be parceled out, some of those parcels must be airmailed overseas, while others must be sent to the capital city Niamey. Like many impoverished countries under the pressure of the International Monetary Fund, Niger has privatized its healthcare system. That means that in the poorest country on the planet with one of the world's highest maternal death rates, a mother must scrape together $14 U.S. to get a doctor to look at her baby. Result? Almost no children get seen by doctors. UNICEF has stepped up with food, but its "success" underscores the national defeat: 200,000 children have been treated in so-called nutri-

FUNDRAISER

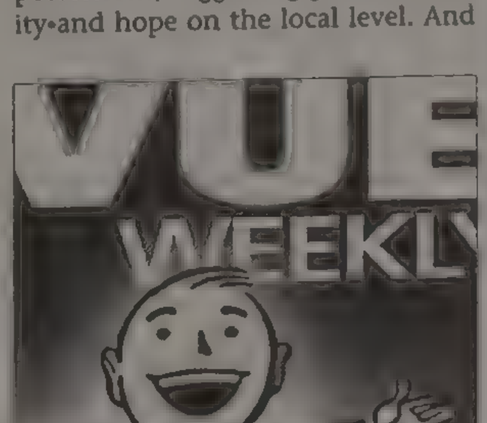
tional recovery centres. Despite UNICEF's intervention, according to the BBC's Hilary Andersson, large numbers of young children are dying at such centres, and Medecins Sans Frontières report that upwards of 40 people a day are dying in just one area they analyzed. Undeterred by Prime Minister Amadou's concern that his country will become reliant on aid, MSF warns that the U.N. must not stop food delivery when almost one million people have not yet been fed.

How will these problems be overcome in the long-run, when the last bags of grain have been delivered and the final vials of serum have been injected? "It is important," says Issa, "that we have a political and economical elite that can be socially conscious. The fact that the international community had not responded at all to the human alarm that was pronounced from Niger and many other African countries [until the BBC report] is devastating in the 21st century. Maybe that would be understandable five centuries ago, because we would say, 'Oh, well, communication was not that good and the information will take two years to get to the people.' But it is very disturbing that people do not respond to or will ignore what happens in other parts of the world."

ISSA AND HER FAMILY feel the pain of being so far from their homeland during a crisis of this magnitude. "It hurts a lot to witness this very dramatic situation at a long distance," she says. "We left our country three years ago.... We just hope that the situation will get better."

There is, indeed, hope for Niger. While still high, cereal prices have been lowering into the range of affordability, and fewer people are selling off their livestock and other possessions, suggesting greater stability and hope on the local level. And the U.N. Population Fund has provided about $50,000 for a reproductive services initiative with an additional $25,000 coming from Rotary International, all of which are bringing food, anti-malarial supplies and safe child-delivery services to people who need them desperately. Issa hopes that the Friday fundraiser will also contribute to the solution. "We're hoping that people will come to the concert and enjoy the music and the food," she says, "but they will [also be able to say], 'Hey! We do care about countries in Africa who are not living in the same conditions we are, and we want to make a difference in the world we live in." ◊

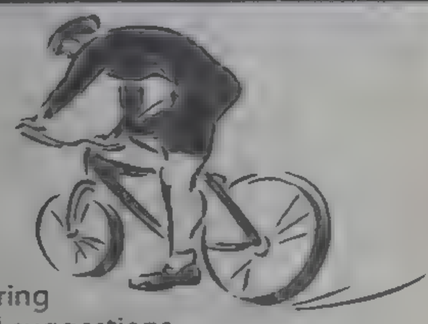
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Continued from page 7

needs rather than the similarities. How does a group like yours get past the long-standing notions of Western alienation and the sense that whatever Canada wants is probably wrong for Alberta?

MB: I think that's why I was asked to be the keynote for this conference, because I'm not an Albertan; I think the Parkland Institute wanted to highlight the notion that this wasn't an East versus West concept, and I'm going to talk about what binds us, not what divides us.

I think ordinary Albertans want the same things as ordinary Canadians: good, stable jobs with decent pensions and a good future for their kids, and they want that based on something real. I'm going to be talking about an Alberta and Canada based on sustainability—and not just energy sustainability, but water sustainability, because I think they go hand in hand and we haven't yet had nearly enough discussion about our water reserves in Western Canada.

Part of the problem historically is that the rejection of Manning and the Reform party and the fear of Harper have been seen as the rejection and fear of Western power. And that's not it at all; I think Canada is afraid of their political views and what they would like to do, not Western power. People in the East have a deep respect for the vibrant growth in Alberta, B.C. and Saskatchewan; the West is on a roll. But the concern among thoughtful people is whether or not this roll is based on anything sustainable. ◊

BUILDING A VISION: FIGHTING FOR THE ALBERTA AND CANADA WE WANT IN FORTRESS NORTH AMERICA

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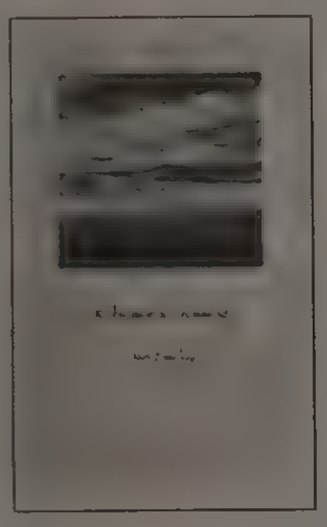


print culture

BY CHRISTOPHER WIEBE

Gettin' Zwicky with it

As I get older, I find myself haunted by the places I knew as a child; the youthful hunger for raw experience is joined by a new, perhaps stronger desire to mull over one's past, and even revisit the landscapes that formed the bedrock of memory and shaped one's ways of seeing. What a wonder and delight for me, then, that native Albertan Jan Zwicky's two most recent collections of poems, ***Robinson's Crossing*** (Brick Books)—nominated for a Governor General's Award in 2004—and ***Thirty-Seven Small Songs and Thirteen Silences*** (Gaspereau Press) grapple, in part, with precisely these preoccupations with place, time, and memory. How to rationalize, Zwicky seems to ask, the inextricable connection between place and memory when places change, grow silent, and seem to forget us?



Currently a teacher of environmental philosophy at the University of Victoria, Zwicky's poetry is often in dialogue with music and philosophical thought, particularly that of Ludwig Wittgenstein. She has also published two non-fiction works, *Lyric Philosophy* (1992) and *Wisdom and Metaphor* (2003), both of which combine brief theoretical texts with commentaries in ways that reward both the general and academic reader.

While others have written on the theoretical dimensions of Zwicky's writing, I want to focus on something simpler, less rarefied—particularly, her ability to vividly convey the boreal forest world of aspen copses and fields, of ragged creeks and hills rounded by glaciers, and play it off against the sadness of broken homestead dreams still visible in abandoned houses and hand-cleared fields.

Born in Calgary in the 1950s, Zwicky spent significant portions of her youth on her grandparents' land near Sangudo and Mayerthorpe, northwest of Edmonton. She has written about this place in her earlier collections, but with *Robinson's Crossing* we find a more sustained, reflective and melancholy exploration that captures the "genius loci," the spirit of place.

The elegiac poem "Wolf Willow," for instance, mingles the "long awns" of evening light with the scents of "rose, / bedstraw, poplar, spruce; / and caraganas, road dust, / field dust, clover; / car exhaust and cut grass, / dog hair and manure—and then / the dark viola" of wolf willow. The prairie—with its austerity, vistas, and invitations to the sublime—has found ample voice in writing, but few have captured the beauty and ambivalence of the parklands. In "Shabbiness," Zwicky locates an apt metaphor for the quiet parkland aesthetic: "Through the wood-frame window, / hayfields, distant sun—the unwordedness / of beauty pressing up / through ordinariness: an elbow / or a knee, the pink skin showing / where the cloth is thin."

Robinson's Crossing is a collection about movement and arrest, about how memory erupts into the midst of life and transforms it. It strikes me as a coherent extension of the epigraph by Gaston Bachelard: "Each of us, then, should speak of his roads, his crossroads, his roadside benches; each of us should make a surveyor's map of his lost fields and meadows." The poems themselves tack between memory and a place revisited, marking the congruence or discord between now and then. Parkland, it strikes me, particularly lends itself to Zwicky's study of loss and change. Agriculture is erased by the weed-like resurgence of poplars, and, like the past, forests and watercourses are continuously razed and remade by gnawing beavers.

Lyric poetry like this has the power to envelop you, to transport you, such that you forget the writing's artifice, but Zwicky's poems repeatedly disrupt this temptation as the poetic voice questions its ability to know or understand definitively. In fact the "memory" poems about place in the book's central section are repeatedly interrupted by brief "history" poems that respond to classical music: that which is written in another time and performed in the present. It is a structure that generates great thematic energy. (I should also mention in passing that UBC English professor Kevin McNeilly has drawn compelling connections between Zwicky's poetry and "an anti-colonial poetics challenging the egocentricity of the lyric voice" he sees evident in the work of other Canadian poets like Robert Bringhurst, Roo Borson, and Tim Lilburn.)

In *Thirty-Seven Songs and Thirteen Silences*, we again encounter the lyric mode in "songs" whimsically inspired by laundry or blue sky, and later, terse poetic invocations framed by the "silence" of the empty page. I found the "Seven Studies" section to be particularly full and rich; here again there was the intersection of loss and place, the irretrievable remoteness of the past. In "Study: August Fields" the sense of distance is subtly reinforced: "Above the fenceline, / drifts of crows, the sky a blue breath / on the glass pane of the afternoon. / In the distance, house and barn, the bronze bell of their silence; / Swather blades, the windrows and the stubble, / the loose combs of the ditch grass, / red-gold, glittering: everything / an echo, everything alight with emptiness."

At times, I found the poems in both of these collections almost unspeakably moving; they made me forget the cool, evaluating self that serves to distance me from most texts. I think the poems inspire this response by their deft movement between the head and the heart. In each poem, intellect is interrogated by emotion and vice versa, and it is this pendulum swing between the two that helps generate a lovely, exceptional energy. ◊


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Ghost whisperer

John Berger visits with the spirits of his past in *Here Is Where We Meet*

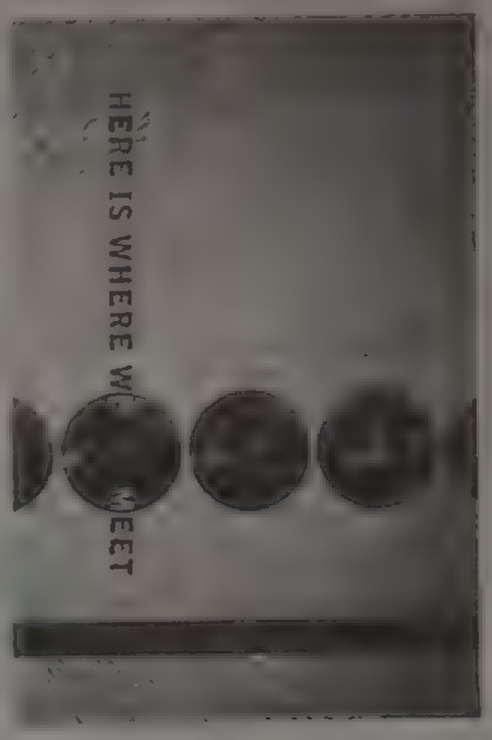
BY JOSEF BRAUN

REVUE FICTION

In "Lisboa," the first of the eight (and a half) pieces that comprise John Berger's ***Here Is Where We Meet***, we alight upon a square somewhere in the Portuguese capital to encounter a woman seen projecting "demonstrable stillness"—a stillness that, for Berger, functions as a way of getting attention rather than diverting it. Berger describes Lisbon as a city of streetcars running smoothly while practically pressed against houses, of unique light and visual trickery, of elaborately adorned cemeteries, of ancient aqueducts that have survived major earthquakes; it is a city of endurance. As he comes closer to the still woman, he discovers that it's his mother, who, we're told, has been dead for several years. Nonetheless, they walk through the city and converse, part and meet again, until she vanishes into a serene afternoon that matches her stillness.

In his previous work, *And Our Faces, My Heart, Brief As Photos*, Berger concentrated on the nature of space and time, gleaning poetic truths from the slippery, raw musculature of physics. With *Here Is Where We Meet*, there is the sense that space ultimately becomes a tool for transcending time's directional singularity, and that Berger's encounters with the dead are entirely dependent on location and certain spatial conditions. Characteristically nomadic and resistant to definition, the book never announces its larger purposes or final destinations, but it keeps moving, sometimes hurtling, across maps and memories; the movement gives way to a loosening of historical order. Berger is getting close to 80 now, and perhaps, in his relative proximity to death, he can catch a few glimpses of the dead, with clear eyes and without sentimentality. And he can do it with the alignment to the sensual world that has been dazzling his readers for 50 years.

In Geneva, he visits Borges's grave and leaves a glove in lieu of flowers. In Krakow, he meets Ken, "who was born in New Zealand and died there." They met when Berger was 11 and Ken was 40, and Ken taught him about wandering, bluffing and books, which the young Berger absorbed idiosyncratically, distrusting literary explanations and never once asking about what he failed to understand. There's also the feeling that Ken



helped to found Berger's romanticism, since they shared an understanding that "we learn how to live partly from books." As with other encounters, there's no whiff of the fantastical, just two guys drinking cans of Polish beer and talking; though by the end, Berger, who never knew how Ken died, will finally be able to suffer his death.

IN ONE STREAM, he examines the art left behind by the dead wife of an old friend in Islington and explores art left behind in darkened caves by Cro-Magnons in France 30,000 years ago (in his brilliant piece of speculative anthropology "Le Pont d'Arc"), and through it, Berger weaves together the processes of creativity, labour, cooking, the removal of boots and travelling along highways into a single fabric of experience. "The Szum and the Ching," the penultimate and longest piece in the book, most clearly resembles a stream, not only in its mental connecting of two rivers but also in its propulsive flow of associative images and events, linking together several ideas from earlier in the book and developing them further. While Berger prepares a soup and waits for the arrival of some guests, he ponders persistent mysteries (a well-kept grave in the woods) and ideas that take a lifetime to understand (his father's building of a drawbridge that leads nowhere over the stream behind Berger's childhood home).

Berger gives us back the world like few writers do, sculpted, mulled over, but with the raw materials gleaming on the surface. The travelogue-memoir-fiction-essay hybrid of *Here Is Where We Meet* is come by naturally, without much sense of a classical literary schema at work. But there is, throughout, an awareness of collected parts that are building up to something never reached, because to reach it would be to deny the transitory nature of the work and impose a fixed view. And it mirrors a "hunch" that Berger declares late in the text: "Counting is a way of secretly approaching something other than what is being counted." ◉

HERE IS WHERE WE MEET
By John Berger • Bloomsbury U.K. • 237 pp. • $35.95

Three Dollar Bill

Continued from page 5

ing all of our lives a living hell, and it's going to get worse in the coming days as governments and authorities worldwide wonder how to manage gay life and the spiraling costs of gay healthcare.

Even *POZ* noted in their cover story that "People with HIV alone do have the power to stop new infections—and not only through facing fears of disclosure and always protecting sex partners, as profoundly important as those are. The personal responsibility that is increasingly focused on all HIVers also offers the chance for our community to be leaders once again in prevention."

So we are now all pointing fingers. Meanwhile, authorities worldwide are clamping down on "HIV criminals" with much zeal. Few cases have drawn as much publicity as that of 29-year-old Trevis Smith, a linebacker with the Saskatchewan Roughriders of the Canadian Football League. The Alabama native and married father of two was arrested October 28 at his Regina home and charged with one count of aggravated sexual assault. Police publicly disclosed Smith's serostatus and accused him of knowing he was HIV-positive but of not telling a B.C. woman he was having an affair with. The Roughriders then suspended Smith, even though he is innocent until proven guilty and a 1992 NFL study reports only a one-in-85 million chance of HIV contraction through player-to-player onfield contact.

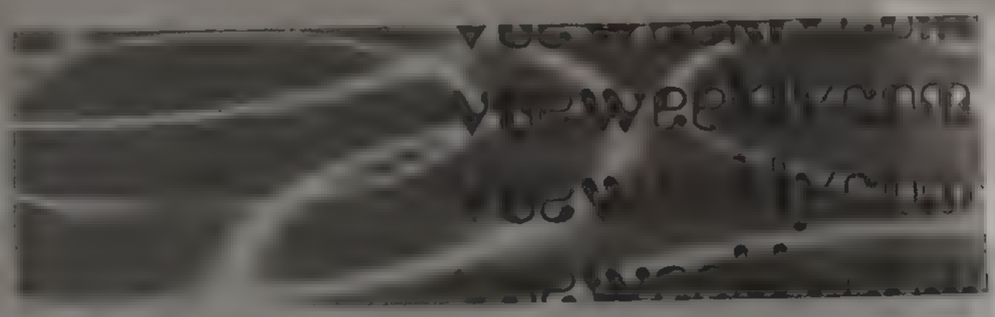
In Ottawa, the Canadian AIDS Society warns against criminal prosecutions to deal with HIV transmission.



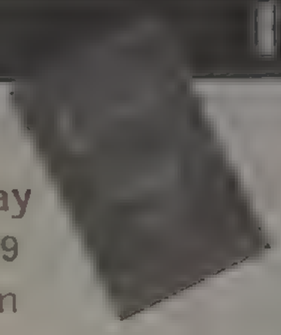
"Treating HIV-positive people like criminals only creates an environment of fear and increases stigma and discrimination toward people living with HIV," says CAS executive director Paul Lapierre. "Studies show that most people living with HIV tell their sexual partners about their HIV status and take the necessary precautions to prevent HIV transmission. [Trevis Smith's] case is not reflective of the way most people living with HIV behave."

That may be true, but a September 2003 New Orleans study reported more than 75 per cent of HIV-positive people do not reveal their HIV status to casual sex partners—which, quite frankly, isn't a big deal unless you have unsafe sex. In other words, assume everyone you sleep with has HIV because the asshole you're fucking may not tell you.

As for the good folks over at CAS and *POZ* magazine, let us also remember it is HIV-positive people who are carrying the loaded gun. So bite the bullet, indeed. ◉



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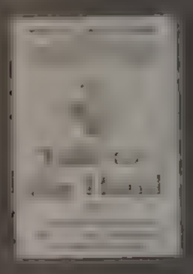
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DISH



Grill of my dreams

The prose goes from purple to blue in *Vue*'s special Sex Issue review of the River House Grill

BY CHRISTOPHER THRALL

"This place is beautiful," she whispered, awestruck. The warm contralto of her voice caressed my libido and I felt a shiver of desire. She turned to me and murmured, "Poor thing—you must be cold!" She wrapped her arms around me from behind as we walked up to St. Albert's **River House Grill** on a chilly November evening.

With some difficulty, I ignored her playful hands as she tried to warm me up. She was right, though: the restaurant was beautiful. This enormous Victorian mansion boasted two turrets lined with white-trimmed, mullioned windows jutting out of burgundy walls. Old-fashioned carriage lights picked out spots of brightness in the gathering dusk. To one side, the Sturgeon trickled merrily and behind us, busy St. Albert Trail faded into background urban noise as we climbed the front steps together.

Passing through the ornate wooden doors, we gazed in wonder at the majestic cranberry-hued foyer and exquisite cut glass chandelier under a pressed tin ceiling. My bride dashed up the sweeping staircase to peer into the upstairs spa and I followed her with my eyes. She came back down more slowly; her curve-hugging khakis and tight black sweater gave Vivien Leigh's staircase descents a run for her money. I pretended to be studying the menu posted outside the restaurant when she returned and slid her hand into mine.

My wife loves my enthusiasm for locally sourced ingredients and smiled when I started raving about the lusciously described dishes that included produce from the chef's morning visit to the Farmers' Market. Despite the Grill's grand appearance, the prices were reasonable: entrées began at $17 and none broke the $30 mark. Soup and salad options gathered on either side of $10 and included exotic combinations such as wild prairie mushrooms and tarragon, or peppered bison carpaccio with asiago cheese. My attention returned to my frisky bride, however, who was trying quite successfully to distract me with a slow fingernail up and down the back of my neck. I remembered something about fire-grilled AAA Alberta beef, and that the menu seriously needed a skilled editor, but then nothing more as I swept her into my arms.

I STOLE A QUICK KISS that she turned into something lingering and

REVUE SEXY

altogether more tempting before we pushed through another door into the River House Grill. We confirmed our reservation—don't even try to get in without one on a Saturday night—and took our booth by the door. Goldenrod walls stretched up from dark hardwood floors to complement the burgundy floral draperies. Sixteen tables filled the room, with the longer ones curved into sine waves: faux-stone finishes and dark leather seats lent a modern rustic motif. Dried flower arrangements, local art on the walls and Tiffany light fixtures completed the eccentric and luxuriously comfortable environment. I watched my wife instead of my menu in the dim illumination of our table's linen-shrouded bulb.

I tried to pass it off as intentional when the waiter returned and I was reading the wine list, so I casually considered the vintages. While the offerings were surprisingly extensive, a bottle of Rosemount Shiraz at home meant that I wouldn't order here. Bottles ranged from $29 to $300, and a number were available by the glass. I shrugged as though I had made a decision and requested a coffee ($2.50). My wife, not fooled for a moment, giggled and asked for an herbal tea ($2.50). She was ready to order, too: she asked the market price on the salmon ($21) and smiled happily. I pointed randomly at one of the beef dishes and our server left to seek our drinks. "Very smooth," she congratulated me and I grinned.

THE RIVER HOUSE GRILL was a far cry from the starched white linens and daunting atmosphere favoured in many fine dining establishments, so we felt comfortable relaxing and holding each others' hands. Our server returned quickly and I poured liberally from the pitcher of heavy cream to lighten my rich, dark coffee. I looked around for a basket of bread as my wife's tea steeped, but realized that the $2 menu item wasn't actually included with our $50 meal. A little while later, I was pointing out the door to the riverside veranda and stretching my stocking foot towards my bride's calf when our long-anticipated dishes arrived.

I only briefly regretted postponing footsie while I savoured both the aroma of my beef tenderloin ($29) and the sight of my beloved inhaling slowly over her dish. I took pieces of asparagus and yellow beet from her fork as my tastebuds celebrated their ginger-infused parsley oil drizzle. She was thrilled with the huge slab of soft, moist salmon under a "mango orange citrus garlic mojo." The tangy, yellowish sauce brought out the best in the salmon, and I watched her lick it slowly from her full lips. I shifted slightly in my seat and ignored the flash of amusement in her eyes as I busied myself with my own meal.

My dish was built upwards rather than out. The thick, tender ball of centre cut, medium-rare Alberta Angus rested on silky whipped pota-

SEE PAGE 19



The King and I has one of the city's best and longest-standing reputations, and it's not hard to see why

By ADAM SMITH

The King and I has a longstanding reputation as Edmonton's foremost outlet of traditional Thai cuisine, having served an array of personalities, from the likes of the Rolling Stones to the venerable Alec Baldwin (a.k.a. the greatest actor in the world), and they have enjoyed continual success since their inception in 1973.

On entry, we are greeted by a friendly host and a handful of smiling Buddhas; the atmosphere is cozy and not intimidating; less fancy than I expected, but still a rather classy setting. Once seated, we quickly agree on a bottle of French Gerard Bertrand Syrah ($32). Despite being very friendly, our server was unable to recommend anything dry and of medium sweetness, so we took our chances with this respectable *vin de pays d'Or*.

My lady friend and I decided to start with the Satay Nuea ($8), a serving of grilled, sautéed and skewered beef with a sweet and spicy peanut sauce. To compliment this appetizer, we flanked it with the exotic and traditional Peek Kai Yod Sai ($8.50), which is a boneless chicken wing stuffed with silver noodles, minced cod, pork, fresh coriander, and shrimp powder. Turns out it's not completely boneless, but it was an interesting dish. And its sweet accompanying sauce made for an enticing starter.

Just as we set our apps aside, the Galanga Cashew Chicken ($17), a blend of chicken fillets seasoned with a dark sweet tamarind sauce and accompanied with asparagus, thinly sliced ginger, crunchy cashews, and a bold chili sauce, arrived. We also ordered a bowl of steamed rice ($2) and one of coconut rice ($2.75). Though not being an item common in true Thai cuisine, the coconut rice gives the food some sweeter tones. (A word of advice, Thai cuisine is traditionally eaten with a fork and spoon, due to its roots in British colonialism; a common misconception among diners in the West is that all Asians use chopsticks all the time, so many often request chopsticks in a erroneous attempt at tradition.)



REVUE THAI

Minutes later, our second dish arrived: the Moo Moo King Man ($25), a fine dish composed of stir-fried lobster, tree mushroom and zucchini. Fresh ginger and a plentiful amount of whole almonds pulled all the flavours together. The result was tasty, but somehow, it still seemed a touch bland, and the lobster was a little too chewy.

By nine o'clock, the place had settled down, which is normal for a Monday night, but we didn't feel any rush so we decided on a small dessert. The Flying Banana ($5.50) is a banana spring roll served with coconut ice cream and drizzled with chocolate and mango sauces. It provided a nice finish to the meal, and accompanied our wine buzz rather nicely.

The complete package, including the wine, rang in at $107. I doubt it's the best Thai for your dollar in the city, but The King and I has big rep, and they are cashing in on it right now. Carrying a bounty of leftovers, we descended back into the night, our pockets empty and our bellies warm and satisfied.

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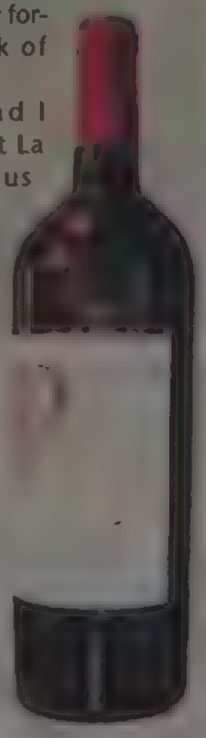
grape expectations

BY JAMES LYLE

THIS WEEK: Provenance Cabernet Sauvignon 2001 ($55)

2001 is considered by many to be a stellar year for Californian Cabernets. '99 is rumoured to be much better, and though I tend to agree, I found this release from California's Rutherford district to be very enjoyable and a great wine with a rich meal.

It's ruby-red colour shows very dark in a dimly lit restaurant but explodes when held to a light, a sign of what awaits. As my large inhale begins, there is a hint of fruit and richness and a subtle yet savoury sample of its high alcohol content of 14.5 per cent. The first mouthful shows a blossom of fruit at the middle of the palate. The majority of this release shows at the front and middle of the mouth and is so pleasant that it makes your forget about the lack of flavour at the back.



My friends and I enjoyed this wine at La Boheme as half of us ate venison and the other half fish. The flavours, I was told, added to the experience of the fish and proved a pleasant complement to the venison. Since the '99s are not very available, 2001 California Cabernets are a great second choice. And Provenance is a wonderful place to start.



Old World charm

You've walked past Whyte Ave's Continental Treat so often; isn't it time you went in?

BY QUENTIN AND SURAIYA RANSON

We've all done it: we've all walked by **Continental Treat** on Whyte Ave and noticed the fairly busy eatery, perhaps even stopped to read the menu, but we haven't gone inside. Maybe that's because Continental Treat has always been there. Consider all the other restaurants that have popped up and closed down on Whyte, while this spot has lingered for 20 years. But really, any restaurant that can stick to its culinary guns for this long must be doing something right.

Continental Treat is not continentally trendy. This restaurant makes no attempt to be anything other than what it is: an old-world eatery with quality, well-prepared and proven continental European fare. The interior is decorated with rustic wooden knick-knacks. Hand-carved images of alpine scenes line

REVUE **EUROPEAN**

the walls. The dining area is divided into two parts by a rather hefty-looking wooden partition, and while we sat in the formal dining area, as opposed to the lounge, we were rather enthralled by the bar. There is something alluring about a well-stocked bar, and the one at Continental Treat is counter-to-ceiling full of European liqueurs, scotches and aperitifs, all of the kinds of things your parents would have felt compelled to stock their basement bars with but not necessarily drink. There is a definite warmth and charm to the room. It wouldn't feel unfamiliar if you've traveled to Austria.

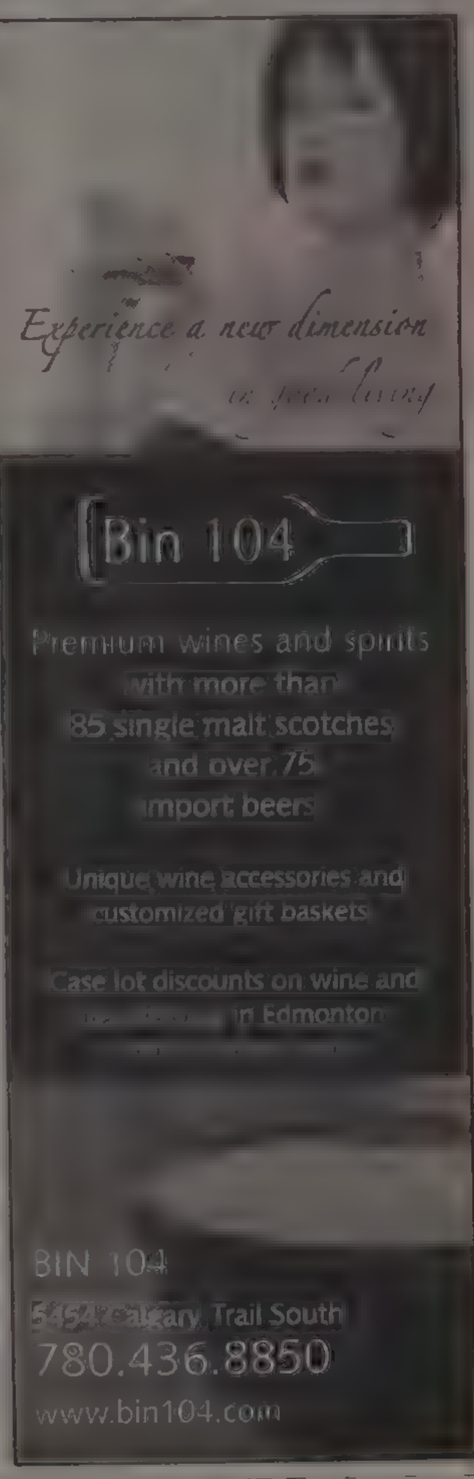
Beyond starters, the menu's entrees were listed according to meat, fowl and fish dishes. Such classic selections as Hungarian Goulash, Schnitzel, and duck were described in all their rich glory, and moderately priced. We settled on pan-seared rainbow trout ($18.75) and something called the Hunter's Plate ($21.95), an entree boasting a rich red wine sauce with mushrooms and chunks of tenderloin and sausage, all cooked in a giant black cauldron.

THE ENTREES ARRIVED pretty fast and we were not disappointed. The trout was prepared with a mix of salt, pepper and garlic; a squeeze of lemon and this fish was ready to be devoured. The fish was slightly crispy on the outside, and light and delicate inside, and reminded me of camping, making it extra enjoyable.

The Hunter's Plate was fit for a true hunter; it was huge. A generous heap of tenderloin, sausage and big mushrooms fully dominated the Polish potatoes underneath. The red wine gravy was enviable. It was a truly satisfying combination of flavours, one of those dishes you







Continental Treat

Continued from previous page

truly satisfying combination of flavours, one of those dishes you simply have to share with whomever is at your table. Both entrees came with savoury steamed carrots and pickled red cabbage that proved tangy, fresh complements to each meal. The parade of jacketless yahoos outside our window was a contrast to the decidedly mature clientele inside; looking around the restaurant, we realized the average age was probably 55. If the food was any indication, our peers outside were surely missing out.

Despite the fact that the servings were more than generous, and despite the fact that we cleaned our plates, we couldn't shy away from ordering a little something for dessert. There were tortes, cakes, pies, cheesecakes, Peach Melba, and ice creams, but the one we had to try was the vanilla custard, a light, flakey pastry surrounding thick and sweet vanilla custard. It was very rich, very chilled, and very edible; a puffy cloud of yum.

Just as the food and interior are reminiscent of past European experiences, so too was the service. Our waiter was prompt, polite and spared us the saccharine small talk that can sometimes detract from a quiet evening out. More than that, he genuinely knew the correct pronunciation of all the obscure Eastern European beers and wines, and was educated about the origins of the meals. While not necessary, these aptitudes did enhance the sense of immersion we were so enjoying throughout the evening.

Our meal came to just under $90 before tip, a moderate but not unreasonable price to pay for the quality of food that was served. The simple charm, authentic food and lack of pretension make Continental Treat a restaurant worth visiting.

CONTINENTAL TREAT
10560-82 Ave • 433-7432

River House Grill

Continued from page 16

toes and sautéed vegetables. Sweet; five-spice apple compote and a thin layer of goat cheese crowned the succulent steak. The result? Each slice was a multilayered symphony of flavours that stormed every part of my tongue. Peppercorns and a red wine, shallot and thyme reduction combined to an outstanding effect.

THANKFULLY, the portions weren't as staggering as the flavours and we had room to consider dessert after cleaning our plates like hedonists-in-training. I leaned towards the local Edelweiss Brie plate for $9, while my bride pointed out a chocoholic's option for $7. We settled on the Sharp Lemon Tart ($7) to share.

I made a significant dent in my second cup of coffee and my wife was looking around for a hot water refill by the time the thick wedge of tart arrived. An accompanying ball of raspberry sorbet perfectly cleansed our palates between bites of the rich, creamy lemon filling. The moist, delectable crust had nothing in common with the dry, anemic shortbread sticks of grocery store holiday gift-giving, either. I surreptitiously swept the last bite of tart onto my beloved's questing spoon: I would be well rewarded for that later. She took the garnishing strawberry, bit it in half and fed me the other.

We waited impatiently for the bill and happily signed away $75 including tax and tip. We raced back to our toddler-free home, a bottle of wine and a surprise treat of Barefoot Venus Nutmeg & Ginger body lotion for her (Get some immediately and thank me later.) For Part Two of our story, published anonymously, you will have to check out a different magazine's Letters to the Editor. It will be the one that begins, "I never thought it would happen to me, but...."

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Launching New Sex Game at Taboo

"What region of Canada is reported to be the most secretive about their sex lives?"

or

"What is a common characteristic in men who consider themselves straight but have sex with other men?"

Want to find out the answers to these and many other "not so common" questions on fetishes, dating and relationships, sex toys and self-pleasure and other titillating topics? Come to the launch of the Sex Positive Innovations (SPInn) CD-ROM version of their provocative new teaching tool. SPInn is a working group of sexual health professionals from Capital Health: STD Centre, HIV Edmonton, Planned Parenthood of Edmonton among others.

Sexual Pursuit: Not a Trivial Game is a hilarious interactive mix between *"Family Feud"* and *"Jeopardy"* developed by SPInn to promote positive sexual health education. The game was designed to play with bar audiences and post secondary student groups ages 18 – 24 years.

The objectives for "Sexual Pursuit" are to showcase agencies as being "sex positive", increase participants' knowledge and comfort around sexual health and healthy sexuality, and impact behaviour through decision-making and safer sex practices. The design of this tool focuses on the "entertainment value" using comedy in alleviating potential barriers to receiving sexual health information such as topic sensitivity and safer sex messaging fatigue. SPInn has also ensured that questions and graphics were inclusive and challenge stereotypes.

Sexual Pursuit: Not a Trivial Game has been received very positively by game participants, audience members and local media personalities.

The CD-ROM will be launched at *"Taboo...the Naughty but Nice Sex Show"* on Saturday, November 19, 2005 at 3:40 PM at the Northlands Agricom.

Robert Wm. Smith
Community Developmen, HIV Edmonton

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SEX LUST AND LOVE



At long last, *Vue Weekly*'s Sex, Lust and Love issue. About three months ago we decided it was our business to know what Edmontonians were doing behind closed doors, but we didn't think we could just walk up to you and ask, so we devised a plan and built a survey. And wouldn't you believe it, Edmontonians just volunteered all sorts of intimate details of their kinky lives. We learned some new things, and we hope you will, too. Enjoy!

1) Are you a guy or a girl?

58% Guys
42% Girls

This was supposed to be an easy question but even some of you got it wrong!

2) Are you Straight, Gay or Bisexual?

	Female	Male
Straight	81%	80%
Gay	5%	11%
Bi-Sexual	14%	9%

Well, there it is! This shows that the portion of straight people in the two genders are virtually equal. The big news is the amount of bisexual ladies, who outnumber gays three to one. Perhaps lesbians are less likely to read our paper, or they just thought this survey was silly!

Results like these can cause heart conditions and palpations to members of the Conservative party. Card carrying members of said party should dismiss responses as propaganda.

SEE NEXT PAGE

What is the strangest item you have ever masturbated with?

GIRLS

Hairbrush
Banana
Vibrating pen
Electric toothbrush
Teddy bear
Wine bottle
My dog's tongue
Curling iron
A bike rack
Razor handle
Candle
Vitamin bottle with a nice head
Videogame controller
(with vibration option turned on)
Pillow
Flashlight
Tail of stuffed cat
Handle end of wheel pottery tool
A lollipop holder that spins
Drumstick
Genie horse massage
Oh Henry chocolate bar
Cigar cylinder
Paint brush
Latex glove
Plier handles
Bathtub faucet
Electric drill without the bit
Can of pepper spray (with safety on)
Phone receiver



GUYS

Sock
Banana in the ass
Glass jar with flour and hot water
Watermelon
Panties
Saran Wrap and chocolate sauce
Wooden spoon
Dog licking
Lawnmower
Toilet paper roll
Pie
Screwdriver handle
The carpet
French bread
Butter

Top of a vase
Air mattress pump
Egg White
Canned spaghetti
Girlfriend's vibrator
Cheese whiz
Toy squirt gun
Bucket of snow
Cantaloupe
A hole cut in a foam mattress
A hole cut in a grapefruit
Homemade pussy pocket
(a jar with facecloth in it, placed between sofa cushions, fuck away)

3) How old are you?

	Female	Male
13-17	5%	4%
18-27	57%	42%
28-37	25%	31%
38-45	10%	11%
46+	2%	12%

The vast majority of us are between 18 and 37 but if you are sitting somewhere and you see a guy and a girl, each reading this paper, the guy is probably older.
I hope you didn't lie because we've already done the retina scan and all your information, including your age, income level, Bank PIN, is currently being processed by our service department.

4) Your commitment level is....

	Female Straight	Female Queer	Male Straight	Male Queer
Single	27%	27%	27%	53%
Attached (not married)	57%	38%	34%	30%
Married	12%	15%	33%	11%
Just screwing around	4%	21%	6%	6%

For the purposes of this question, those who answered bisexual and gay will be placed in the queer file. We only have so much space! Wow, the single girls love having partners but aren't rushing to the altar, where it seems their boyfriends are waiting.
Nice and even, and notice that we didn't specify that those just screwing around had to be single. But again, the divorced are not included. Time to file a human rights claim.

5) Since last year, are you...

	Female Straight	Female Queer	Male Straight	Male Queer
Same story, new year	67%	49%	69%	74%
Newly single	16%	27%	13%	18%
Attached to someone new	17%	24%	18%	8%

What can you say? Gay girls are changing while everyone is keeping it the same!
Ah, Edmonton, so reliable year after year.

6) How many years older/younger is your current partner or most recent ex?

	Female Straight	Female Queer	Male Straight	Male Queer
0-2 Years	47%	55%	53%	43%
3-5 Years	31%	18%	26%	8%
6-10 Years	15%	18%	15%	18%
11 + Years	7%	9%	6%	10%

The girls like em a few years apart. Queers seem to want a few more years difference. Hmm.

7) Who is older?

	Female Straight	Female Queer	Male Straight	Male Queer
You	26%	27%	69%	61%
Your partner	63%	67%	24%	33%
Same age	11%	6%	7%	6%

We didn't define same age, but I guess we'll have to assume within a year. What else to we learn from this question? We're not sure.
Are you a Tom? Or are you a Katie? Maybe you're a Demi? Ashton? Is that you?

8) How long is/was your longest relationship?

	Female Straight	Female Queer	Male Straight	Male Queer
Less than 1 year	22%	36%	25%	39%
2-6 years	56%	52%	46%	33%
7-10 years	10%	6%	8%	14%
More than 10 years	12%	6%	8%	14%

Holy cow! An average of 30 percent of you haven't had a relationship last longer than a year. I can't make a funny comment about that cause it's just sad. Either that or you're still in high school.

SEE PAGE 26

Girls Best Friend.ca

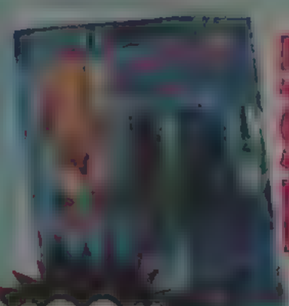
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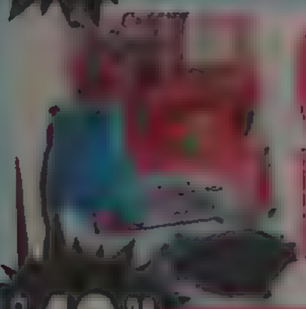
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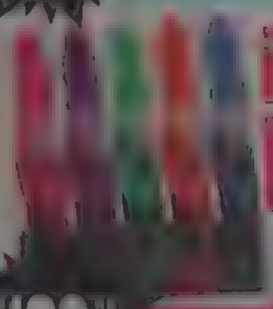
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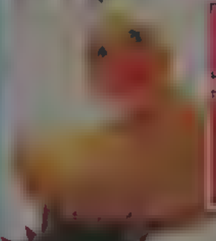
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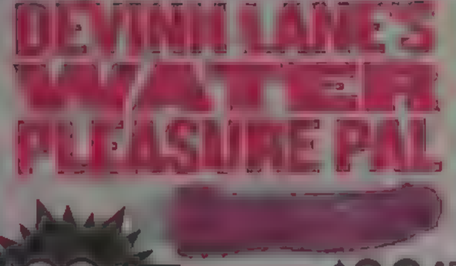
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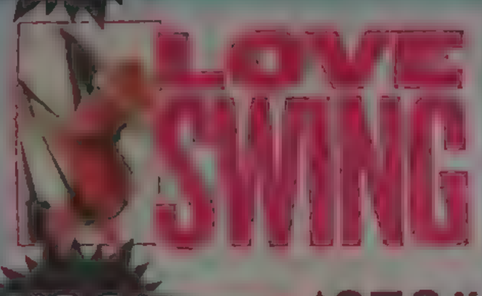
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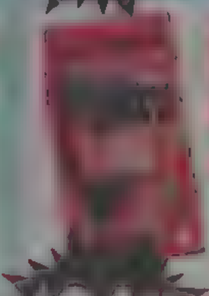
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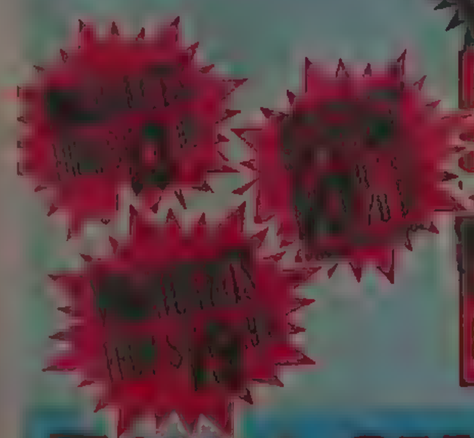
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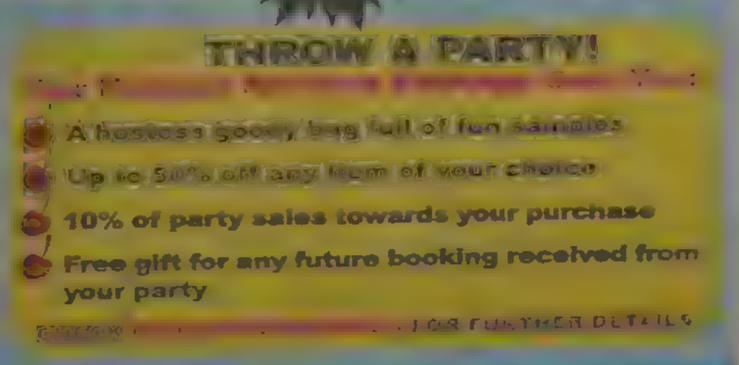
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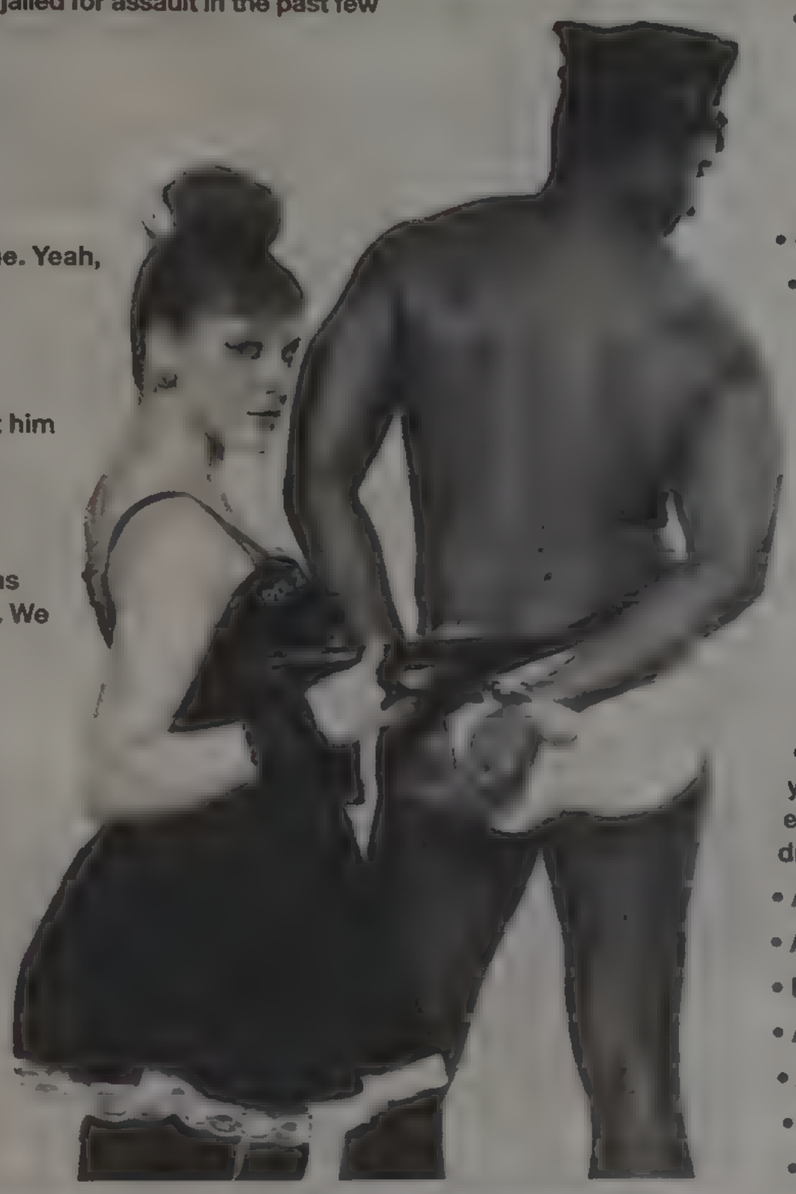
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Have you ever slept with someone you perhaps shouldn't have?



• Yup. Co-worker. The next cubicle over. Got really awkward when her so-called 'ex-husband' but actually the 'currently separated but not officially divorced, often jailed for assault in the past few years kinda husband' found out. Never again is all I have to say

• Married next-door neighbour

• Coworker, student teacher in high school

• My married dance teacher

• A married woman

• An old friend that figured shortly thereafter that she loved me. Yeah, she pretty much hates me now

• Teacher

• A boss... the boss's friend, the boss's enemy

• Does the obvious bar slut count? I knew I shouldn't have let him get me, but I did

• Christian camp councilor, when I was a teenager. She was eight years older than me

• I slept with a man who was 53 and schizophrenic when I was 17. He believed that he was God on earth, in the literal sense. We had interesting fights and interesting sex

• Best friend's married but separated half brother

• Married man

• My first time was with a guy more experienced than I, but about 10 years younger. I was just 25, he was nearly 15.

• A supervisor at work

• Sister's best friend

• Sister-in-law

• An old man

• Sleep with, no, but my babysitter used to lay me on the bathroom floor and give me handjobs

• Customer from work

• White supremacist

• Random guy at a rock concert. I was underage, he was five years older

• Brother's best friend, my best friend, former lame-boy-band member

• Friend's boyfriend

• Client

• My mom's friend

• Sister's friend

• Friend's little sister

• Best friends while they were in a relationship

• Friend's wife while she ate my wife's pussy without permission

• A girl who had a very aggressive boyfriend. He found out it happened but he did not know how to find me. I was looking over my shoulder for weeks afterward

• Church minister

• Sibling

• Older sister of girlfriend

• Uncle

• A Catholic priest

• Youth councilor

• I once slept with one of the librarians at university; she was at least 20 years my senior, but whatever, she smelt good, had that older intelligent elegance and would say the kinkiest things while we were at it! I dropped out of school after that semester.

• A snake

• Attached women

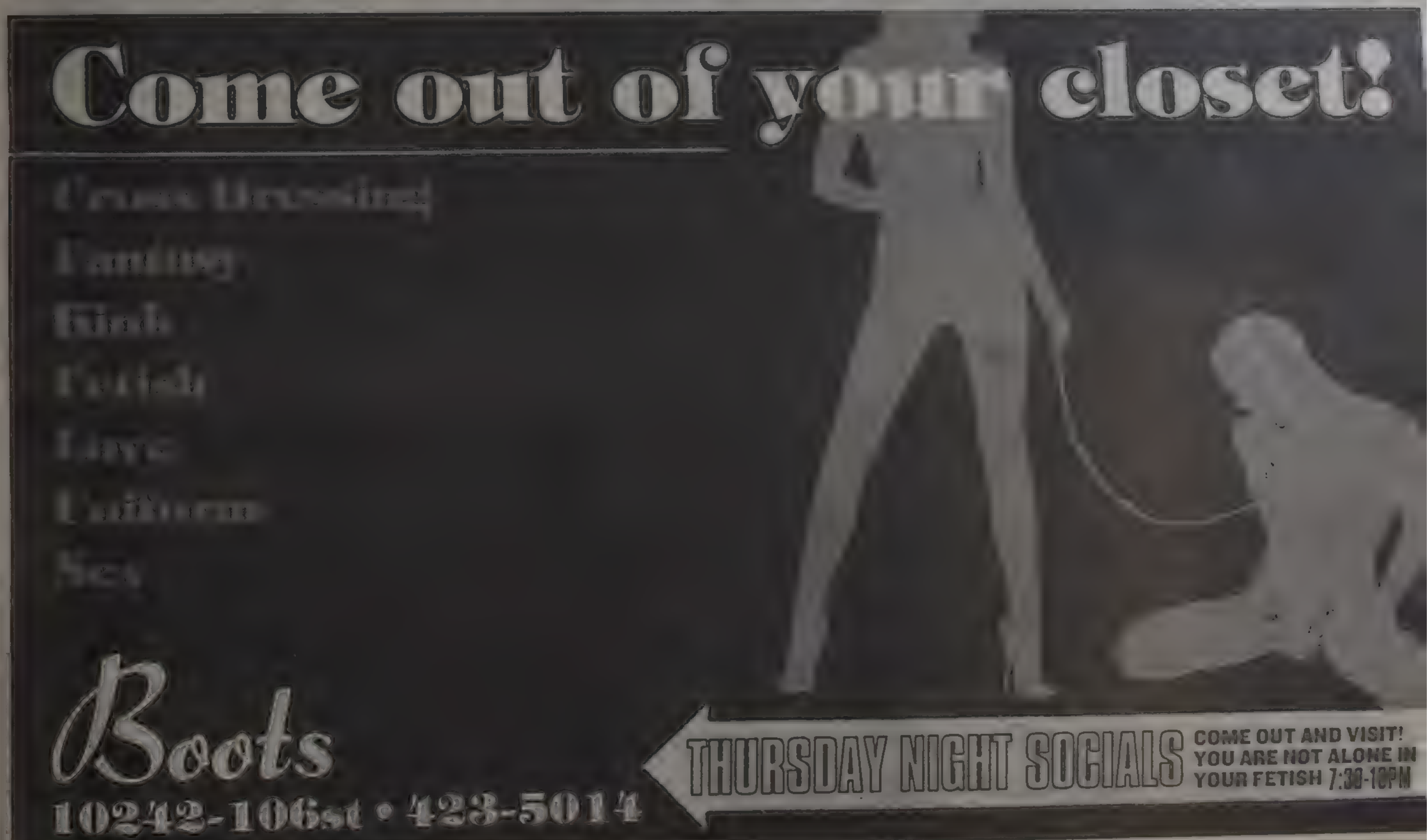
• RA, prof

• A mortician

• A cop

• Best friend's wife

• Doctor





SEX, LUST AND LOVE

Cont. from page 22

9) When you started your relationship, were you both single?

	Female Straight	Female Queer	Male Straight	Male Queer
Yes	86%	64%	83%	84%
No	14%	38%	17%	16%

You queer girls are either breaking hearts or having yours broken. Which is it?

10) In the last month, How many times have you had sex?

	Female Straight	Female Queer	Male Straight	Male Queer
None	19%	21%	24%	29%
1-6	30%	28%	40%	43%
7-14	29%	18%	20%	22%
15-30	19%	21%	14%	6%
30 +	4%	12%	3%	0%

Yeah sure, more than 30 times a month. You girls are machines! Either you must be a porn star or you didn't realize that we meant sex with another person. Masturbation, or the use of blow-up dolls and/or vibrators/dildos doesn't count unless you are with another person.

11) Do you want it more often than you get it?

	Female Straight	Female Queer	Male Straight	Male Queer
Yes	70%	76%	73%	84%
No	30%	24%	27%	16%

Who wants less sex? What kind of person are you? I mean really, I truly want to know.
If you hear the phrase "honey, please get off me. I am not in the mood," you are most likely dating a straight chick.

12) On average, How many orgasms do you have per session with your partner?

	Female Straight	Female Queer	Male Straight	Male Queer
None	16%	9%	5%	4%
1	49%	48%	70%	63%
2	19%	18%	19%	33%
More than 2	16%	24%	7%	2%

If you are dating a guy, count your blessings if you get two out of him. Phew. Looks like I'm with the majority. One and only one.

13) How many times have you masturbated in the last month? (previous 30 days)

	Female Straight	Female Queer	Male Straight	Male Queer
None	11%	3%	9%	2%
1-6	55%	37%	29%	25%
7-14	22%	33%	24%	33%
15-25	10%	15%	17%	16%
26+	2%	12%	20%	24%

No doubt, those on the 26+ list are men. Right guys? Most of them are masturbating as we read. In fact, if you call your male friend on the phone and he doesn't answer, odds are he's jerking off!

14) How old were you when you first masturbated?

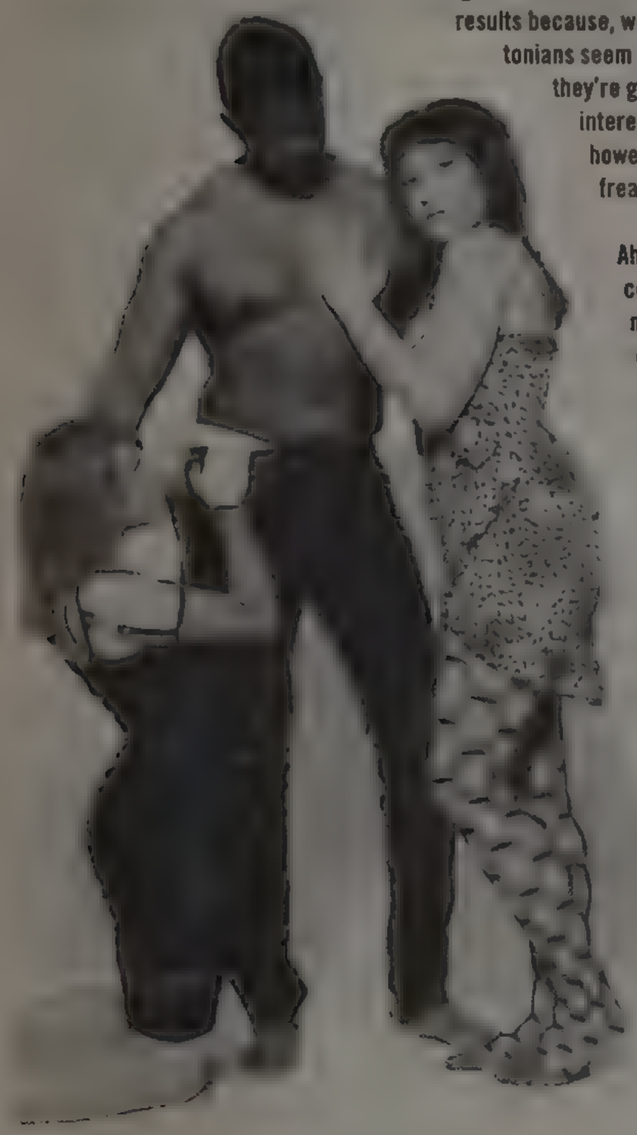
	Female Straight	Female Queer	Male Straight	Male Queer
1-6	10%	12%	3%	4%
7-10	14%	27%	14%	18%
11-12	19%	31%	33%	47%
13-14	19%	6%	36%	25%
15-16	14%	9%	11%	6%
17-18	8%	3%	1%	0%
18+	16%	12%	2%	0%

11-14 seem to be the years of exploration for the young boys. Huge percentages; while the girls either got going early or waited until they could handle it.

Okay my questions is for those of you who first masturbated after turning 18: what the heck were you doing in your teens? You know there's no law saying you had to be legal to play with yourself. You do know that?

15) Have you ever experimented with someone outside your sexual orientation?

	Female Straight	Female Gay	Male Straight	Male Gay
Absolutely Never	17%	0%	57%	19%
Not yet but you never know	45%	13%	22%	8%
Please don't remind me	9%	37%	10%	23%
Sure have, worth a try	29%	50%	16%	50%



To begin with,we didn't include the bisexuals in these results because, well they're bisexual! Queer Edmontonians seem to have sent us a message that they're game for switch hitting. So those interested, give it a go. Straight guys, however, don't even try. They might freak out!

Ahh, college. We all experimented in college and we all know it didn't mean a thing. What, you didn't experiment in college? I mean, uhhh, neither did I? I was just speaking hypothetically, yeah yeah, that's it's.

SEE NEXT PAGE

VUEWEEKLY's
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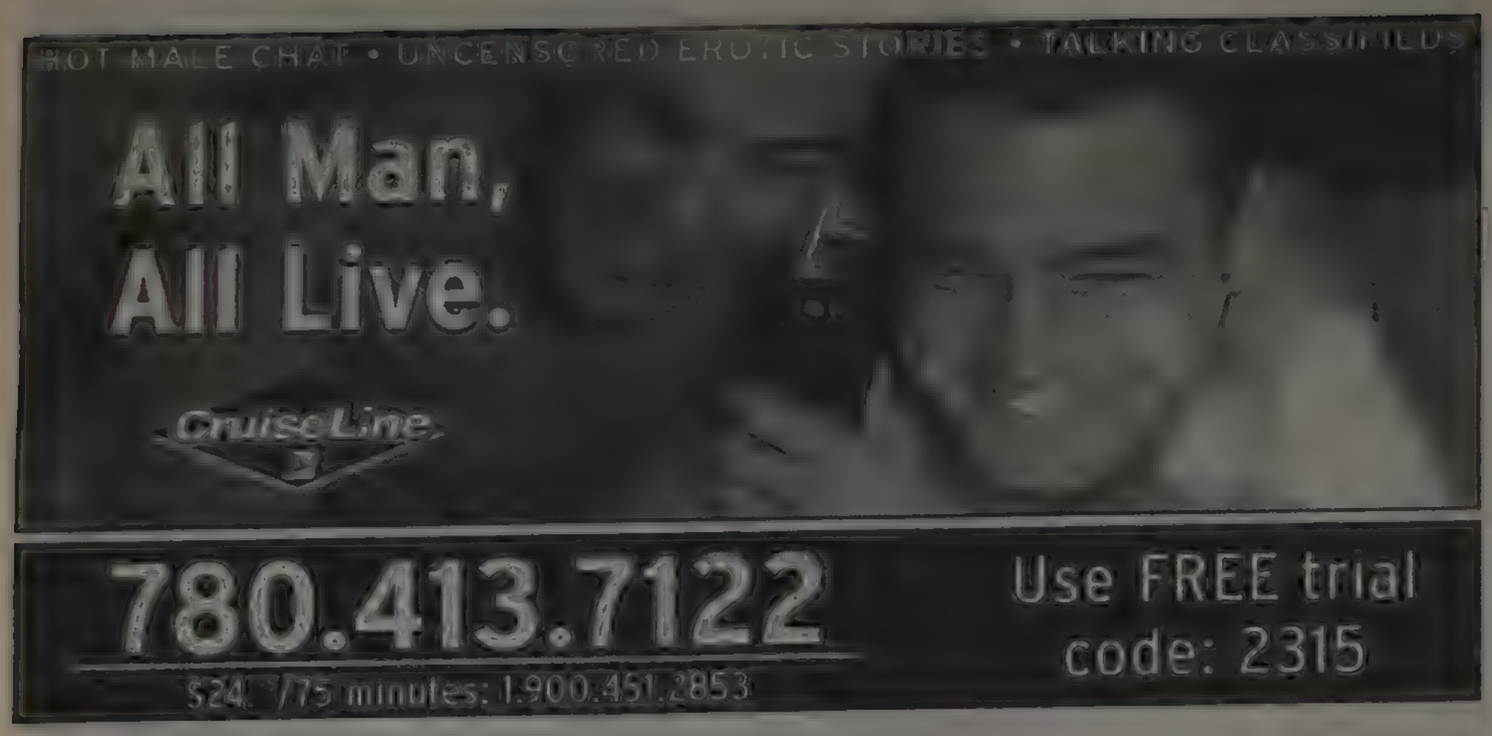
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Cont. from page 27



16) What is the longest you've gone without sex?

	Female Straight	Female Queer	Male Straight	Male Queer
0-2 Months	20%	27%	23%	25%
3-6 Months	24%	27%	23%	31%
7 Months to 1 Year	19%	18%	16%	22%
More than 1 Year	13%	6%	13%	10%
More than 2 Years	25%	22%	25%	12%

Wow, the straight folk are almost identical. It seems once we wait one year, we're waiting more than two. Queer guys are the most likely to be getting some on a regular basis.

Ahh college. How long was that, four years? I mean nobody had sex in college, we were too busy studying, right? Uhh, I mean, yeah plenty of sex in college. Puhlenty. But no experimenting, none of that, no way, just some touching and a bit of spooning.

17) Sex can be messy! Yours is so messy you need...

	Female Straight	Female Queer	Male Straight	Male Queer
Tissues	17%	6%	27%	14%
Face Cloth	28%	22%	16%	23%
Towel	35%	27%	33%	43%
New Sheets	17%	33%	20%	14%
To hose down the room	3%	12%	4%	6%

Hose the room down? Maybe that's your problem. Time to consider a new career in the porn industry. Wow, queer girls are messy! We found it very interesting how in each group Facecloth and Towel equaled over 50%. That is why there are so damn many bed and bath stores! The demand for towel sets must be huge. Next time you see someone walking out of those stores with a pile of new towels, smile and nod. Hell, ask them out.

18) Have you ever had sex with a friend's current partner or ex?

	Female Straight	Female Queer	Male Straight	Male Queer
Yes	30%	33%	25%	37%
No	70%	67%	75%	63%

Interesting! If you intend to leave your significant other alone with a friend, you are getting better odds with your straight guy friend. Chances are, right now your boyfriend is getting it on with your gay buddy. Like I said earlier, some of you need to stop just screwing around and develop an ethical stance on something. Recycling, global warming, anything, just so you can feel good about yourself, 'cause I think your need to screw anyone is a symptom of a bigger problem.

19) If you have, did you admit it?

	Female Straight	Female Queer	Male Straight	Male Queer
Yes	61%	64%	47%	52%
No	39%	36%	53%	48%

Remember, only those who answered yes to # 18 have been accounted for in this question. So girls are far more likely to admit to your face that they just screwed your partner. How ethical of you. Above we mentioned that you would be best off leaving your partner with your straight guy friend. But if he's doing her, he'll never admit it. Coward!
Admitting to yourself doesn't count so adjust your answer accordingly. Did you tell your friend? Are they still your friend?





20) What do you want more of in your sex life?

	Female Straight	Female Queer	Male Straight	Male Queer
Intense Sex	69%	78%	66%	80%
Oral	45%	58%	56%	63%
Kissing	48%	58%	34%	55%
Kinky	42%	60%	46%	45%
Adventure	63%	55%	55%	53%
Communication	38%	42%	34%	51%
Multiple Partners	12%	30%	38%	33%

Remember, those who answered these questions could answer all that applied. Still the answers are pretty interesting. "Enough kissing." That is the phrase you'll hear if you are attached to a straight guy. Seriously, what he wants is another person. Do you have a friend? Gay girls are all about the kinky, intense sex. Can we watch? Gay guys seem to love their mouths; lets's talk in between oral sessions. Adventure is what straight girls want, so those of you attached to one, enough with the vanilla sex!

SEE PAGE 32





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Do you have a hot fantasy? Tell us about it.

• Hentai Bondage come to life

• Watching another guy fuck my wife

• Sex with a stranger in a public place

• Getting laid. One day

• A threesome and film it. I also want to cum all over the lens of the camera, make it an action shot

• Being penetrated with a strap-on in the middle of a kitchen floor

• Having two guys at once, blindfolded and tied up

• The anonymous stranger! Where you see each other in a public place and lock eyes and have the same thought in mind. I'd fuck you so good! You hook up with little said and you're off to some place semi secluded. Just enough so you can get some clothes off to get at each other. You manage to unload one of the most enjoyable orgasms ever, not leaving her unsatisfied you turn to her and mutually stimulate her to an outrageous squirting ejaculation

• To be fully functional in a harem setting

• Dinner with wife wearing a skirt but no panties

• Watching my girlfriend in a lesbian porn film where she is dominated

• A guy who is not a complete asshole

• It's July, I am lying in the middle of a fountain in a city in Europe at night. I am surrounded by incredibly hot guys and one by one they tread slowly through the water undressing (a wet white dress shirt is the last thing each one takes off) making me the happiest man in the world

• Getting fucked by a hot, hairy muscle dude on the beach in Tahiti at sunset

• Would love to be in a porn

• To lie on my back and have as many guys as possible, but no fewer that a dozen, spray their cum all over my body

• Multiple, STD free, unknown partners

• Being the centre of attention at an [illegible]

• To be a sex slave on a pirate ship

• My girlfriend + strap on + old loft gate freight elevators + busy drunken party on every floor = multiple level orgasm

• Photo booth, you have pictures as a souvenir

• Two girls eating each other, me watching, then being asked to join in

• Fucking a butch lesbian

• Adrift on a sail boat with my partner through a tropical paradise, only to be stranded on an island. Because our boat is destroyed, all our belongings are gone, even the clothes we were wearing were ripped off. We make passionate love, but soon interrupted as a tribe of Amazon-like women find us. They take us, lock me up, but take my partner, dress her, feed her, bathe her, make love to her, all while I watch. Men are to serve by being

I am kidnapped and taken away for the weekend, kept blindfolded and handcuffed the whole time during sex.

fucked, non stop, to death. My partner agrees to join in. If I can please every woman besides my partner, at least once, and survive, which I do, my partner and I are granted one last fuck in front of the entire tribe, in which I will dies at the point of orgasm due to exhaustion.

• To party with a bunch of transsexuals

• 3 chicks and chocolate

• I am at a party, having a good time, when I am brought up onto stage in front pf everybody, stripped naked, tied up, and used by multitudes of people on stage.

• Sit in the corner while another man fucks my wife then be forced to lick her clean and then clean his cock while my wife nails me in the ass with a strap on.

• Sex on the LRT late at night

• I would be flashed by a public flasher then I would take him to a [illegible]

• I have a recurring dream where I'm on my knees giving my boyfriend head when I hear the door open and someone come in. Even though we both know someone is watching, I don't stop and he cums all over my face.

• Prissy straight girl in a laundromat

• Gang bang

• Johnny Depp on a pirate ship

• To be penetrated in the ass by another man while I fuck some girl

• My teenage crush, whom I never got to be with

• Sex with a man, but who has the body of a woman

• Victorian dresses, masquerade ball

• Bushwhacking with the Bush twins then writing to Penthouse forum

• Road trip with the Suicide Girls

• Being blindfolded while multiple men please me in any way

• Eating a girl out to orgasm, while she smokes a cigarette

• It involves a couple friends of mine, a saddle, and a lot of vodka

• Santa Claus comes to drop off presents and instead of elves he has military men and women do his 'dirty' work. Santa eventually gets involved after being the dictator of the whole scenario

• Sex on a tree

• Anything cowboy-ish is hot

• A night of adventure in a warm mountain cabin during a snowstorm, perhaps a couple members of the opposite sex both ready to experiment

• Grade 10 math teacher

• Watching a couple have discreet sex in a crowded bar

• Burlesque style women all over me. Or getting kinky with Christina Aguilera

• I'd like to get it on with a girl with braces

• I am a dominatrix in a densely populated dungeon. I have a large group of men bound, gagged, and caged. I am walking past them, dominating them. Then one of the men breaks free and throws me down on a table. He restrains me with chains and leather and fucks me in front of all the prisoners

• I'd love to be bent over the hood of my car, skirt flipped up, and then fucked so hard I can't remember my name. The key to the fantasy is that it takes place at 11 pm on a Friday night on Whyte Ave

• Threesome with a chick and a tranny

• Complete silence. Meet a girl, dance for a while, back to one of their houses, have sex, then never see each other again, all in complete silence

• Sex in space

• Hitting it off with a stripper so much, we do it right in the private dance room at the club

• Restaurant with long tablecloths; partner under the table having appetizers while the waiter takes the order

• To line up a selection of my ex's and fuck them all at once

• My husband and I are getting dual massages by two masseurs—one male and one female. We're totally relaxed when suddenly it becomes obvious that both masseurs are on my sexual wavelength and getting hot themselves. Before long, they're naked too, and the whole adventure becomes a trippy foursome, including me on her, and him on my husband





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Cont. from page 29

21) Pleasure preference...

	Female Straight	Female Queer	Male Straight	Male Queer
Dildo	10%	39%	6%	20%
Vibrator	53%	43%	17%	20%
Neither	37%	18%	78%	51%

Perhaps we shouldn't have given you the neither option. Are there really that many of you who are undecided or dislike them? We have learned something from this question and isn't that really the point of this survey: to learn. The straight folk love the stuff that moves on its own, but the queers are much more partial to something they control. Okay, I know people use vibrators and dildos, but please if you're sleeping with me, please don't compare me 'cause I'm not made of plastic and I don't take batteries. And I don't what to know how big it is, so don't tell me. I can't hear you, lalalalalala.

22) Speaking of... how big is your dildo/vibrator?

	Female Straight	Female Queer	Male Straight	Male Queer
Don't have one	38%	15%	78%	51%
Realistic	35%	43%	10%	33%
Pocket Rocket	11%	9%	4%	4%
Monstrous	4%	12%	1%	4%
I've got an assorted batch	12%	21%	7%	8%

I guess we had to know that a lot of people would say they didn't have one, particularly since so many said they didn't like vibrators and dildos. But there are some interesting results. Those that have one seem to like them realistic. Straight folk seem to have an aversion to the big ones.

SEE PAGE 35





Finally...A good reason to give!

SIZE MATTERS!

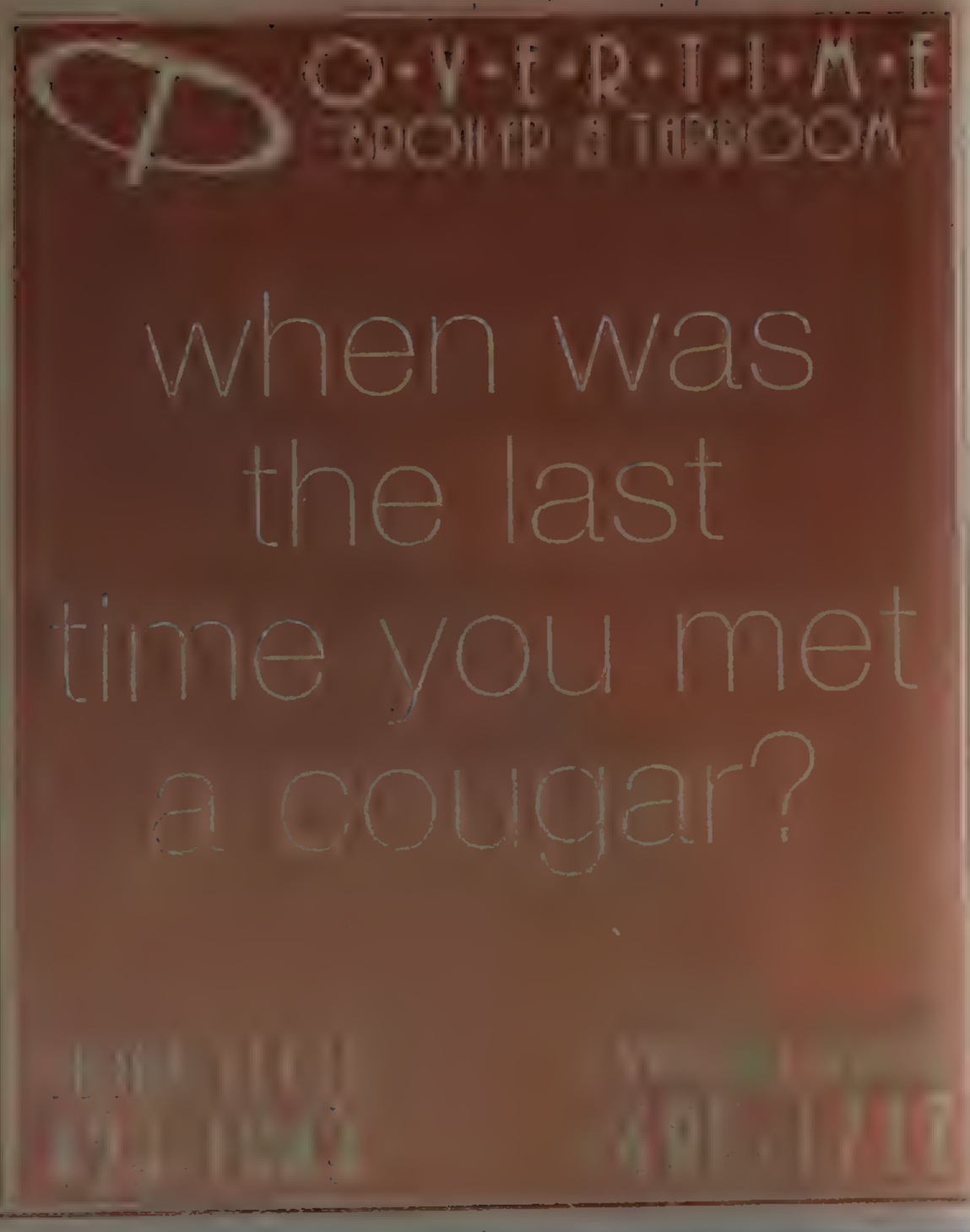
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Cont. from page 32

23) Fingers and orifices, oh my. How many digits do you like?

	Female Straight	Female Queer	Male Straight	Male Queer
None	3%	0%	50%	14%
1	18%	15%	19%	20%
2	58%	49%	23%	33%
3	17%	27%	5%	27%
4	1%	0%	1%	2%
5	3%	9%	3%	4%

Hmm, it seems almost everyone loves to be fingered and there is nothing better than two or three. However, approach a straight guy with more than two fingers, he's likely to freak. Also funny, queer girls are very committed. If you are going up with four, you may as well send up the full package. Yippy.

24) Did you contribute to the adult industry in the last year? Which did you purchase?

	Female Straight	Female Queer	Male Straight	Male Queer
Sex Professional	0%	0%	4%	0%
Internet Porn	9%	12%	24%	41%
Magazines	6%	9%	27%	20%
Strip Clubs	13%	15%	18%	10%
Toys	45%	64%	25%	22%
DVDs	14%	15%	29%	35%
None	42%	21%	36%	31%



Remember those who responded could check all that applied. Hey, it's a $800 billion industry, so I know I'm not the only one renting, reading and downloading. Always downloading. Some interesting results and some obvious results. Given the answers guys gave us about dildo and vibrators, it is not surprising that they do not spend much on toys. Is there not a pet industry in Edmonton for anyone but straight guys? Really? One thing for sure, the guys love the porn. Not surprising why they were the ones more likely to jerk of more that 15 times per month. Queer girls are almost as likely to go to strip clubs as straight guys. So guys, when you go and you see a table full of girls, they are much more interested in the stripper than you. Or was that a given?

SEE NEXT PAGE







Cont. from page 35

25) Unprotected Sex?

	Female Straight	Female Queer	Male Straight	Male Queer
Never/when monogamous	57%	58%	61%	55%
From time to time	36%	27%	26%	45%
It's the only way to go	7%	15%	13%	0%

This is a difficult question to examine. Asking a queer girl about unprotected sex seems a little silly. Given that we did include bisexual girls in that category, it is a little more relevant. Still, it was unfortunate to learn that straight males are so willing to gamble with their lives and health. Enough preaching! Obviously, bare backing is alive and well in the River City ... City of Champions ... The Cool City ... what the hell are we?

26) Have you ever had a sexually transmitted disease?

	Female Straight	Female Queer	Male Straight	Male Queer
No	73%	73%	81%	84%
Yes, but it's history	13%	12%	12%	12%
I thought so but no	9%	8%	5%	4%
I'll have it forever	4%	9%	2%	0%

Aieeee. Why does it burn when I pee? Well Jimmy, you might have what experts call a "STD" or a "sexually transmitted disease." Girls, girls! We shouldn't preach, glow in the dark privates are punishment enough.

27) You would be comfortable being naked in front of others in...

	Female Straight	Female Queer	Male Straight	Male Queer
A locker room	47%	61%	60%	78%
Hot Tub or Sauna	38%	61%	55%	65%
Nude Beach	44%	55%	49%	67%
Sex Party or Bathhouse	16%	42%	42%	71%
Only in front of my partner	60%	39%	47%	29%
Not even in front of my pet	4%	6%	3%	0%

Here is another question people could answer all of the above if they chose. It seems queer guys are comfortable naked just about anywhere. I wonder how they would have answered if we had asked about an Oilers game? Are straight girls prudes or are they just aware that they would be stared at? We straight folk are so romantic, saving our kick ass bodies for our loved ones. Or is it were just damn insecure?

SEE PAGE 38



Where is the strangest place you have ever had sex?

- Teacher's desk at uni
- My parents' bed
- ETS bus
- Bird-watching hut in the park
- HUB Mall, in front of a window overlooking
- [illegible]
- [illegible]
- Church lawn
- [illegible]
- [illegible]
- [illegible]
- [illegible]
- In a MILF's bedroom, as her kids slept in
- [illegible]
- Roof of [illegible] old elementary school. Very private, but t[illegible]sphalt was hell on the knees
- In the TV room at my girlfriend's parent's
- [illegible]
- In the bathroom at a friend's party
- Behind stage at concert
- [illegible]
- The stalls at the Bay City Centre
- Chevette
- [illegible]
- On a football field (after dark)
- Above a funeral home
- Pastor's office at the Church of Latter Day Saints
- Wheat field in Saskatchewan
- A snow fort in the dead of winter
- Child's playhouse
- At a bus stop on very busy street
- In a [illegible]
- Boss's car
- On an oil well
- On the seats in the audience while a live theatre performance was going on
- Under the sky train in Vancouver
- In a tent trailer with the girl's brother is the other bed
- Queen Elizabeth Pool
- [illegible]
- Under a goalpost at a rugby pitch
- In the basement of a fitness club on a washing machine
- Pool table
- In front of a church
- SUB at U of A
- Honours Anthroplogy room at the U of A
- Parent's bed
- Floor of girl's parents' bedroom, while they slept in the bed
- Back nine of golf course
- London underground station
- At a standup table in an upscale bar during happy hour while talking to a dozen people
- New housing complex; we entered one of the half-built houses and screwed
- In a [illegible]
- Amusement park ride, ironically called "The Maritime Missile"
- In the coat check at an art exhibit
- On a Greyhound bus
- On a gondola
- In a tattoo shop
- Morman church on Whyte Ave, under the organ
- In the whale at WEM
- Legislature grounds bathroom
- In a canoe
- High-school bathroom
- Skating rink, with skates on
- Inside the crater of Maui Volcano
- Airplane bathroom
- Sauna
- On an elementary school teacher's desk
- Corner of 105 St and 83 Ave, on the grass next to parking lot
- In a playground, under the monkey bars
- My apartment building's laundry room
- On the hood of a car in downtown Calgary
- Borden Park
- Outhouse
- In the back of a police car, with the cop



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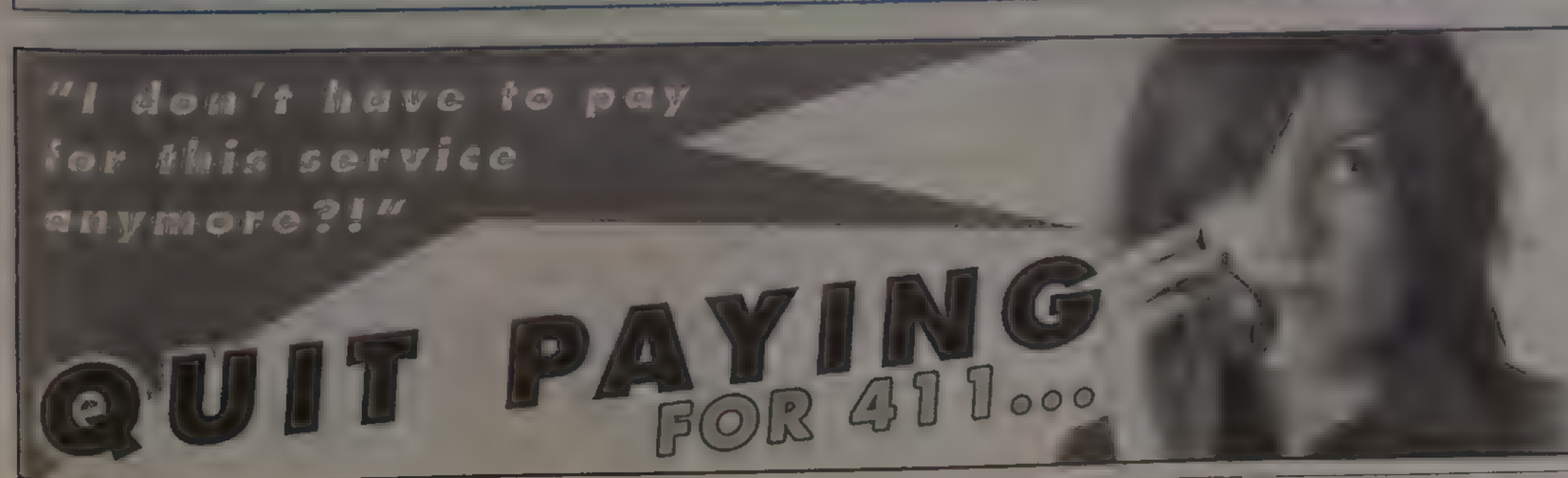
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Cont. from page 36

28) Women: Have you or your partner found your G Spot?

	Female Straight	Female Bisexual	Female Gay
Not yet but still hopeful	47%	36%	13%
Found it and lovin' it	48%	56%	37%
Found it, and it freaked me out	5%	8%	50%

Personally, I think it's an urban legend like the crocodiles in the sewer system or the Sasquatch, because everyone talks about it, but you know, those videos are probably fakes.

29) Women: Can you orgasm during penetration?

	Female Straight	Female Bisexual	Female Gay
Yes	68%	68%	25%
No	32%	32%	75%

Woman can orgasm? Wow, that's not what dad said. Man, you learn something new everyday. Yet another category where the straight and bisexual girls are virtually identical. Are we missing something?

30) Men: Can you orgasm without ejaculating?

	Male Straight	Male Bisexual	Male Gay
Yes	28%	35%	58%
No	72%	65%	42%

Yeah right, sure, and I won't cum in your mouth either. Really, the gay guys have a talent. It should be an Olympic sport. Seriously!

31) Men: Have you ever measured or compared your dick?

	Male Straight	Male Bisexual	Male Gay
Yes	79%	96%	88%
No	21%	4%	12%

I don't care what you say: EVERY ONE WITH A PENIS HAS MEASURED IT OR COMPARED IT WITH ANOTHER.

32) Those of you who have, with what?

	Male Straight	Male Bisexual	Male Gay
Ruler	71%	61%	27%
Other Guy's dick	4%	30%	62%
Other	4%	4%	0%
I have never measured	21%	4%	12%

See, I told you that all men have measured their dicks because we're already on the second question about dick size, Check out the other answers. A couple are really funny.

33) What did you use to measure?

If you answered Other to 32, What did you use?

- Measuring Tape
- Hand Length and width
- 7" vinyl
- New lead pencil (7")
- Sewing tape measure



SEE PAGE 44


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Orientation not as simple as straight, bisexual, or gay?

How would you describe yourself?



- Metrosexual
- Bi-curious
- Straight, but I wouldn't die if I had a homosexual encounter
- Experimental
- There are times when I feel more feminine and tend to just go with it much to the surprise of my friends and my partner. I feel comfortable in those moments, but not enough to touch or fuck a guy.
- Queer
- 98% straight. I'd most likely never do anything with another dude, but sometimes I see a guy almost pretty enough to kiss
- Horny and seek all things to heighten pleasure! Open to it, but maybe haven't tried it...yet
- I am all about the cock, but totally appreciate women's bodies. They are amazing, but sexually I am charged up by men.
- Mostly straight. I like kissing girls and could go further than that (provided the mood and the person were right), but couldn't see myself in a relationship with one
- Find women cute and attractive, would go to first base
- Freaky-deaky
- Situational
- I'm a masculine gay dude.
- Straight with non-sexual girl crushes
- Easily turned on
- If I were a male, I'd be a drag queen
- I identify as queer since bisexual and lesbian don't quite fit. I find I can only have romantic emotional connections to girls and don't have successful relationships with guys the way I do with girls. I'm attracted to both men and women but more to the same sex a lot of the time. I've even come up with a precise formula to figure out my gay percentage (it's around 90%)
- Romantic and dirty
- Gay, although I did not know this when I got married, thought the boy-stuff was just what guys did to have fun and be naughty. I did truly fall in live with the girl (am still married to her) and do enjoy straight sex. Essentially there is no such orientation as bi-sexual: you are either gay or straight yet we have all the equipment, so everyone of us can perform every conceivable sexual act with either gender. Sexual orientation is in one's soul/one's identity. Sexual pleasure and the capability thereof is in the mind and body
- Voyeur straight
- A versatile, adventurous bisexual that allows the mood to dictate the orientation
- 95% straight
- Long term committed heterosexual relationship, with occasional bi-sexual consensual sex with women outside the relationship
- Straight gal that thinks the female body is hot
- Straight, but sometime fantasize about women
- I have had several experiences with the dudes but most of the time with my female partner. I consider myself primarily hetero, but have no problem messing around with the homos
- Married to a man but would get with a woman if the opportunity came up
- Open minded. I am attracted to both sexes, but have only experimented with other guys
- I like women from the waist up and all the man parts
- Straight with a kinky (might suck cock if right circumstances) side, but men don't excite me at all
- Straight in practice but bi-curious
- I've been experimenting since I was a child. This included making out with other girls in a field by our elementary and going to sleepovers where we would all role play and lick each others breasts. I remember the girl I preferred to hook up with always tasted like toothpaste. I must have been in grade 3 or 4. Now I am living with my boyfriend. I often fantasize about hooking up at a club with other women. I find women beautiful and could love one were I not in this relationship.
- On a scale of 1 to 10, I am about 9 straight. Homosexuality doesn't offend me, and I am all for it, but not attracted to the same sex. Although, if my significant other agreed to a threesome with two women, and she inclined to wanting a threesome with myself and another man, I would be happy to comply
- Non-gender specific. I am someone who is attracted to what is going on upstairs-that most erotic of organs, the brain. It is about personality and intelligence rather than whether one is male or female. That said, I have the same problem with guys that many women have: all they think about is physicality of sex rather than the sensuality that comes out of the emotive power of felling empathy for another. Simply put, to give pleasure is pleasure. To know the other is the path to intimacy
- Straight but I like looking at naked women enjoying themselves
- Straight with benign bi-sexual tendencies (i.e. enjoy kissing girls, fondling other women's breasts, etc, but no below the waist action)
- I prefer women, but I love sucking cock
- In transition, remember being turned on by men but not for a very long time and never enjoyed sex with them. Love sex with women
- More on the gay side, I think, but my longest relationships so far have been straight ones
- Mostly gay but pass as straight
- Mostly straight but can swing bi/gay if need be. Like the Greeks. So smart, so decadent, they must have had a valid reason for liking men
- I like the company of men from time to time, but normally only when I'm in a really horny mood. I love threesomes with another guy and a woman
- Bi-sexual with a slight preference for women. Groups are the most fun though. Nothing like 6-8 good friends going for it
- Like sex with women in all forms and manners, but sex with men intrigues me
- Closet interest
- Queer is best
- Straight with bi-sexual oral/masturbation curiosity
- Open
- I have brief thoughts about other guys, but the idea of another man's penis turns me off
- Ambiguous, yet whoever strikes me as sexy.
- Monogamously versatile and flexible
- I only date men, but I enjoy sexual activities involving other women.
- Voyeur exhibitionist pornstar cuddler
- I am an intense spiritual and sexual woman. I feel that sexuality is a life energy that can be experienced in manifold ways.
- 75% straight; bi-curious. I consider myself hetero-flexible
- Just wanting it
- Omni-sexual
- Straight but fooled around with women for money
- Bi, but too terrified of women to hook up with them
- Straight guy who likes anal, giving or receiving
- A raging, flaming faggot

Cont from page 38

34) Men: Are you satisfied with the size of your dick?

	Male Straight	Male Bisexual	Male Gay
Yes	74%	65%	81%
Why wouldn't I be? It's a Monster	7%	26%	4%
No, now stop asking me about my small dick	19%	9%	15%

WHAT!? Another question about dick size? God, it's okay, I like it. Besides, what the hell are you going to do about it anyway, you have to play the card you've been dealt. Surgery can only go so far or so wide. But still, you bisexual guys either have hugely inflated egos or having a huge dick is a prerequisite to being a bisexual guy.

35) For those who care: Do you prefer cut or uncut?

	Female Straight	Female Queer	Male Straight	Male Queer
Cut	39%	30%	37%	37%
Uncut	4%	6%	3%	18%
It's all good with me	50%	46%	25%	45%
Rather not think about it	9%	18%	25%	0%

It seems, for those who care, uncut is the unanimous winner. Male mutilation my ass. It pleases people! Off with their heads!! Penis, penis, penis, penis. Look there's a clitoris, no wait, let's talk about my penis some more. Can we move on? Puhlease?

SEE PAGE 46



Tell us about your funniest sexual mishap? Wounds, unintended witnesses, mistakes?

• Cut my foot on a broken wine glass as I was getting out of the tub

• Found dog watching us

• Fingering a girl to orgasm on the floor next to the bed when she came, she lurched forward and banged her head on the bottom of the bed

• Masturbating in stand of trees, caught by a couple of teenage girls

• The morning after a loud and crazy fucking session in a motel room, we awoke to the voices of the elderly couple next door. We realized the walls were paper thin and the MUST have heard every groan. We laughed our asses off and tried to figure out which couple it was in the breakfast joint attached to the motel

• Conversation about economics during sex

• I was having sex in the dark, and before I came, I pulled out, and since it was dark I didn't see where it went, so I leaned down to kiss her and found it

• My ex and I were at our workplace after hours trying to learn each other's secrets when the janitorial staff showed up and started vacuuming around us as we laid on the floor—they were very cool about it, they never said a word.

• Velcro burn on my boob

• Cum shot in my boyfriends eye and it stung

• Giving a quick blowjob at a party when he came without warning and shot it all over my hair and then I had to go back to party

• My ex and I were making out against a wall. She started to move down my body and was going to go down on me but realized I wasn't ready for that right then. Just as I moved my head down she popped back up and head butted me in the face. I got a fat lip

• I was 14, horny and dug a hole in the ground, tore off enough grass in the line the hole which I then fucked. You should have seen the blood from the grass cuts

• I was on break from my girlfriend for about a month but she'd still come by and occasionally have sex with me. During one session, I pulled out with a blood-covered penis. Apparently, she thought her period was about done but there was enough to make things a bit red. My sheets are blood-stained and I haven't used them since

• Encountered one of my son's friends at a gay bathhouse

• Letting our roommate take pictures

• My earring got caught on a pillow and ripped it through my ear

• I was trimming my boyfriend's pubic hair prior to shaving it and I nicked him with the scissors. It was a gaping wound, but he carried on like it was

• My ex poured pudding on my crotch. It looked like I shit all over the blankets. It was incredibly messy. He also shoved a highlighter in my puss

• The poor unintended witnesses of the 7 Lbs. that night my boyfriend and I were really drunk

• Teeth marks. Sexy when you get 'em, painful as all hell when your wake up with 'em. My fault really, I gave the go ahead for a little love nip. Just for the experience. Unfortunately, my lover at the time mistook my package for a freshly wrapped donair

• Going at it in my boyfriend's room when a fan fell on my head

• Doing it doggy style and his penis went in the wrong hole

• Sometimes our sex gets really silly, one night I gave her a high five after a very silly session. It felt so ridiculous that we collapsed into bed laughing

• I was riding my boyfriend really hard and I coming down real hard and his dick went up my ass instead. I couldn't sit straight for a week

• Bed broke

• Cat raked the hell out of my butt

• We were having sex and my arms were pressed on by his body so after we finished my hands were are stuck in this 'claw' position. I couldn't open them or move them for ten minutes at least

• My ex and I used to wrestle to get the adrenaline up. One time she was taking me down and I spilt my head open on an electrical outlet. Had to go to the ER.

• I was masturbating through the zipper of my jeans and the metal cut up all across the side of my cock

• I kicked a guy in the face once. I am double jointed, he got in the way

• Guy accidentally grabbed Gold Bond for lube. That shit burns

• She missed her shot with the 'Cat o Nine Tails' and the shaft whipped my left nut. It still doesn't feel right to this day

• In high school, my girlfriend and I got a little frisky so we decided to use a porta potty in the park next to the school. After a few intense minutes we heard some heavy equipment outside. There was a knock on the door, we yelled "Occupied". The official informs her they're there to pick up the porta potty. We gave up and walked to the cheers of the crew. Embarrassing as hell

• Condom lost inside me and finding it like two hours later

• Got caught getting sucked off by a vacuum

• The first time I made love with my husband he hadn't made love for about 3 months and he came within about 2.5 seconds. He said sorry. I thought he meant the size of his dick and said it's okay if you're small

• Breaking the bed right in half

• My first boyfriend's Mennonite mother walked in on us while we were going at it. She started screaming about how "unhealthy" our behaviour was, and how we were going to go to hell if I don't remove myself from his bed immediately. We laughed and kept going after she left

• Having fast and furious sex and my partners foreskin ripped gushing blood everywhere

• My girlfriend went to get a condom from her room. On her way back, she stepped on her roommates skateboard and fell to the ground onto the adjacent couch. She wasn't hurt but the mood was gone

• At a nearby park, we had crazy sex outside on a picnic table late one night. Little did we know, it was fishing season and the shorelines were full of very quiet and amused spectators. When we were done we were treated to the sound of applause coming from all sides. I did a little curtsy and giggled all the way to the car

• At 15, I had a rude interruption. My boyfriend (23) and I had just woken up and were raring to go. I went out to the living room to put on some music. I came back to bed and was about to start riding him, when suddenly the door opened and there stood a cop, telling me to get dressed and come out and talk (statutory rape was the topic)

• My boyfriend told me "Okay I'm going to cum" and I didn't hear him so I turned to look at him and as I turned he came in my ear

• Caught masturbating by nurse

• I lost my virginity to my cousin's best friend. My cousin was waiting for her boyfriend in the other bed! She is the one who gave me the condom. The problem was we were both virgins and had no idea what we were doing. He kept falling out of me because I was on top. At one point, my cousin said, "You know, it's only good for one cum, guys" and we had to stop again, this time to laugh

• Teenage daughter walked in while doing it

• I fucked a friend of mine on the pull-out couch of a hotel. We went upstairs to sleep and when we awoke saw huge pools of blood on the pull-out sheets. We decided that the mess couldn't be left for the maid so we stole replacement sheets from the housekeeping cart, took the bloody ones off, and took them away to throw away elsewhere

• Unintentionally pushed a tampon into her so far that she needed a doctor to remove it

• Fell backwards out of a hot tub and knocked myself out

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Cont. from page 44



36) How many lovers have you had?

	Female Straight	Female Queer	Male Straight	Male Queer
0-3	34%	21%	36%	16%
4-7	26%	25%	24%	24%
8-12	14%	12%	15%	19%
13-20	12%	15%	9%	13%
21-30	7%	9%	7%	4%
More than I can count	7%	18%	9%	24%

Thank god. Something new. And those of you in the 0-3 range, how many are virgins? Come on, raise your hands. Don't be shy, didn't you see the movie, it grossed over $100 million, which proves it's cool to be a virgin. Really. But there is an interesting result, queer Edmontonians are more than twice as likely to have had more than 30 partners than their straight neighbours. Good for you! Equally as interesting is the fact that straight folk are again almost twice as likely to have had three or fewer partners. What are you waiting for? Get out there!



37) Your favourite sexual position is?

	Female Straight	Female Queer	Male Straight	Male Queer
Doggy	24%	15%	28%	30%
Cowgirl	29%	18%	21%	4%
Reverse Cowgirl	3%	0%	8%	2%
Missionary	16%	6%	13%	8%
69	3%	3%	9%	19%
Sideways	6%	6%	7%	2%
Froggy	11%	12%	8%	19%
Standing	1%	3%	1%	0%
Rough/Bondage	2%	15%	3%	4%
Other	6%	22%	3%	5%

What? Nobody wants to just cuddle or spoon anymore? We neglected to ask what people liked when they answered other. I guess we'll find out next year. For now, one thing is certain, do not ask your partner to do it standing up. Our readers have said the only thing they do standing is wait for the bus. Doggy was number one for all guys and close behind (ha ha) for the girls. Missionary is popular with the girls. I guess that goes back to the desire for more kissing. Remember the popular ones next time you get someone to have sex with you. NO STANDING!!



38) How do you feel about anal penetration?

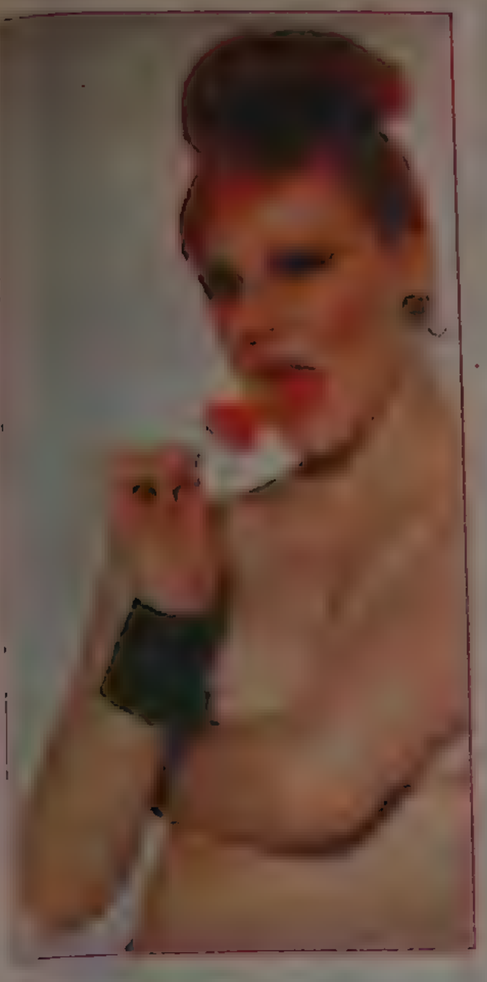
	Female Straight	Female Queer	Male Straight	Male Queer
As much as I can give/or get	4%	12%	18%	45%
Whenever the mood strikes!	40%	46%	48%	47%
It's an outhole	56%	42%	33%	8%

"Do you really want to hurt me, do you really want to make me cry." Which translates into remember the lube. And ask first. A free safety tip brought you by the fine folks at *Vue Weekly*. We think an interesting followup question for next year will be asking if you prefer to give or receive. Next year. Geez, the girls sure have their minds made up on this one. A little adventure never hurt anyone. We still like the advice, when your partner asks, you say, "Me first and when I'm done you can have your turn." That is either fair or it will shut them up!

39) You stumble upon a couple having sex in a park. Do you?

	Female Straight	Female Queer	Male Straight	Male Queer
Get away as fast as possible	33%	27%	20%	8%
Call the cops	1%	3%	1%	0%
Hide in the shadow and enjoy yourself	27%	25%	48%	49%
Ask to join in	1%	18%	8%	12%
Other	38%	27%	24%	31%

That damn other. We didn't anticipate so many of you would choose that one. Since the majority of you answered in that category I'm assuming that you really meant pull out the video camera, press the low light button and then download the whole thing on couplesinthepark.com. That's what I do, what I would have done, hypothetically I mean. I'm interested in botany, that why I hide in the bushes. Funny that guys are much more likely to watch and take care of themselves. Let's not forget these are the same people who are masturbating more than fifteen times a month. As for joining in, the queer girls are the most adventurous. I challenge as many of you as possible to go find a park, start the process and see if one of these adventurous ladies walks by. If they do, write to *Penthouse*. It will probably get printed. Better yet, email me. My email address is ...

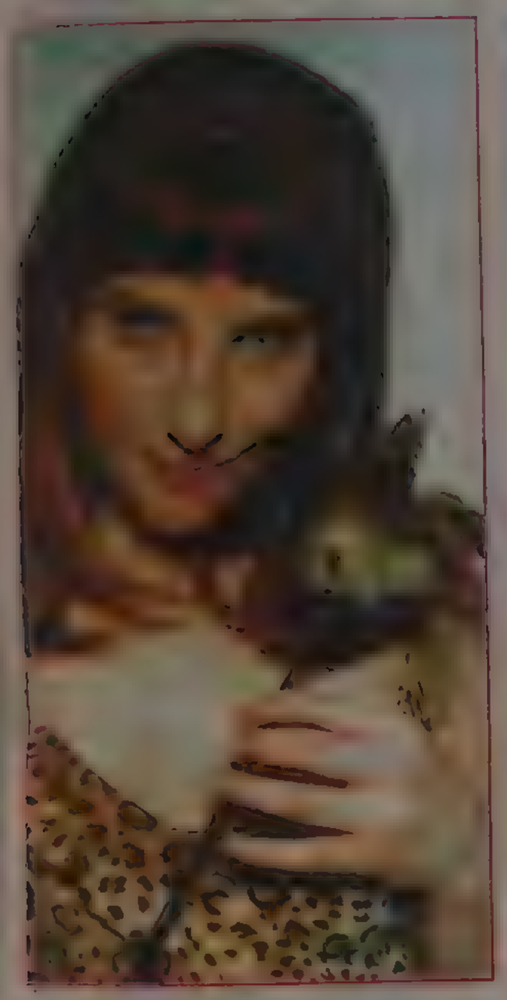


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Monday, December 19th, 2005 - 8:00 PM

VUEWEEKLY

Tell us about your kinks.

What gets you going?

GIRLS

- The thought of getting caught
- Dirty talking
- I love my anus licked and fingered
- I like it rough
- I love being smacked around a little
- Bondage
- Champagne, lots of champagne
- Spanking
- The scent of armpit sweat
- Love bites on neck and shoulder
- I'm an exhibitionist, so having someone watch or doing it in public places is hot
- Getting it from behind
- Hard, slow, wet penetration
- Being punched in the face
- Sucking on guys ears
- Blindfolds, handcuffs
- Kisses on the forehead
- Having sex while on my period
- Having my ass grabbed
- Booby touching
- Showering with partner
- Hair pulling
- Transsexuals
- Spaces between front teeth
- Large noses
- Sleeveless cutoff T-shirts
- Being held down
- Getting rough
- Girl-on-girl porn
- Submission
- Nipple pinching
- Piercings



GUYS

- Sorority girls
- Watching lesbian lovers or transsexuals
- Voyeurism
- Tits, shoulders, and navel
- Laying on my stomach while the wife works my ass with a vibrator
- Having a hot dude rim my hole
- Hats
- Rough sex, wrestling
- Making out
- Golden shower and public showers
- Piss
- Mutual masturbation, watching my lover pleasure herself
- Nylons
- Cleavage
- Hypnotism
- The colour red
- Panties, lots of panties
- I like it when the girl gets aggressive
- I love fingering, penetrating, using toys to stimulate women
- Women wrestling
- The thought and sight of another person having an orgasm
- Servicing a younger woman
- Hot chicks kissing
- Watching my partner get black cock
- Dominant women
- Leather
- I have a glove fetish
- Popsicles
- Cumshots
- Nipple clamps
- Whispers and slow touches
- Slap my balls
- Shaving
- Outdoor pee sex
- Small round asses
- Cross dressing
- Women telling me that they are sluts
- Schoolgirls, nurses, boy undies on girls
- Tattoos
- Stockings, redheads
- Seductive gesture
- A pretty girl's smile
- Anal
- I love when a girl kisses and pulls on my nipple ring

CREDITS

CLOTHING

Bad Girlz
- women's casual clothing

Bowena
- men's PVC pants
- corsets
- knee-high stockings
- boa

Mars & Venus
- thigh-high stockings and naughty underwear

Alexis
- bad lieutenant dress
- naughty housewife outfit

Army & Navy
- men's and women's underwear

PHOTOGRAPHY/STYLING

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blacklabphotography.com

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Renée Poirier

HAIR & MAKEUP

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Melissa Duperron (hair)
John Gluwchynski (hair)

MODELS

Holly
Carlos
Jessica
Will
Natasha







Walking the walk

James Mangold's *Walk the Line* a near-flawless look back on the life of Johnny Cash

BY DARREN ZENKO

It's okay if the first thing you think about when considering a biographical film is whether or not the lead actor, you know, *looks* like the character they're portraying. "Does he pull it off?" is what people ask me when I tell them I've been to the ***Walk The Line*** preview. Man, don't you worry about it—Joaquin Phoenix is so Johnny Cash that, after you've seen the movie, pictures of the actual Johnny Cash start to look kinda weird. I feel guilty about this; hyperreality hangover, I guess... two hours of a singing, screaming, scowling, sweating, stumbling Phoenix in my head alongside a Cash of concert clips and LP sleeves.

It's not the physical casting that sells it, though Phoenix has much more Cash in his face than, say, Anthony Hopkins has Nixon; it's pure power-acting. Phoenix puts

REVUE **BIOPIC**

everything he's got (and he's got a lot) into the role, taking every snarl and slump and shout, every glance and glower of those glittering hollow eyes, right up to the edge of histrionic disaster... and it works. Basically, Phoenix does the obvious, using everything that marked him a star to make us understand what made Cash a star. And when he's up there on stage, being Johnny, his voice is championship-quality karaoke. He's fucking *on*.

AND DIRECTOR James Mangold's camera is right there to drink in every drop of sweat; you can read the serial numbers on the microphones. *Walk the Line* is actually a pretty straightforward biopic—a point-to-point, character-studying, theme-revealing journey through a famous dude's life—but Mangold's too-close-for-comfort shooting and loping pace use the simplicity of the formula as the backbone of an unadorned story of real power. He picks his moments well, and understands that fidelity to feeling and meaning is sometimes (a lot of the time, actually) more important than staging a Crimestoppers reenactment of a historical scene. Like, check out Movie Johnny's first audition with Sun Records impresario Sam Phillips. Did Real Johnny (with Real Tennessee Two) quaver his way through, meh, a gospel standard, did Real Sam Phillips deadpan a monologue about singing your last song to God, and did Real Johnny respond with his first-ever performance of Folsom Prison Blues? No. But we need the moment when hick wannabe J.R. Cash becomes Johnny Cash, superstar, and when Movie Johnny drops his baritone on down to San Antone and Movie Luther Perkins improvises what would become one of the most recognizable riffs in pop music history, we get it. Up close.

It doesn't hurt that it's a love story, either; the central fact of Johnny Cash's life is his relationship with June Carter, and it's a doozy, from their cutesy first meeting through friendship, estrangement, desperation and salvation. But with Phoenix unleashing every kind of ferocious alchemy, who are we gonna get that'll believably stand toe-to-toe with him? How about Reese Witherspoon? I know, I know; I goggled a bit when I first heard it, too... but, kids, you are not going to believe what you are seeing and hearing in this woman's performance. She's all teeth and chin and showbiz and strength, and no matter how heavy Phoenix brings it, she's in control of the situation and the screen. And when every molecule of their chemistry comes together in one famous duet (it's history, but I won't spoil it), there's nothing to do but cry real tears.

Ah, shit; I'm gonna have to break my streak, here. I haven't used the word "Oscar" in an article since I reviewed *Ponette* in 1997, but... well, there you go. V

WALK THE LINE
Directed by James Mangold • Written by Gill Denis and James Mangold • Starring Joaquin Phoenix, Reese Witherspoon, Jennifer Goodwin and Robert Patrick • Opens Fri, Nov 18

You've got to be good to be lucky

George Clooney's *Good Night, and Good Luck* takes us back to the darkest days of McCarthyism

BY JOSEF BRAUN

Whereas many a biopic ends with some congratulatory ceremony for the protagonist, often designed to redeem him or her of any wrongdoings hinted at in the proceedings and send us home full of false cheeriness, George Clooney's second film as director, ***Good Night, and Good Luck*** actually *begins* with such a scene and reverses its usual purpose. We see legendary broadcaster Edward R. Murrow (played by David Strathairn) sternly finish off yet another cigarette, step up to a podium, presumably to accept the honour of his tribute with customary graciousness, and coolly follow his applause with a decidedly downbeat speech addressing the overwhelming complacency of the television media to a crowd of quickly sobered but hardly surprised faces. The year was 1958

Good Night, and Good Luck (not a biopic, really, but a film that recalls a short, tumultuous period in the lives of a few notable American public figures) is titled after Murrow's simultaneously sincere and spooky signature sign-off, and is largely set about four years previous. Over a period of months, Murrow, his producer Fred Friendly (Clooney) and the rest of the staff of CBS's *See It Now* engaged in an unprecedented prime-time confrontation with Senator Joseph McCarthy amidst the height of the anti-Communist paranoia that affected virtually every aspect of everyday American life. It begins with a decision to conduct an investigation into the Air Force's dismissal of Milo Radulovic upon allegations that his father and sister had alleged Communist sympathies—though no evidence was made public—and this single case, encapsulating a blind, unjust aggression not only toward ideologies but also, it would seem, race, effectively creates the spark that helps to set fire to a nation's latent resentment and sense of estrangement from its own government-sanctioned organizations.

REVUE **DRAMA**

A MODEL OF ELEGANT low-budget period filmmaking, the scenes are largely kept within the television studios and offices and are shot in a velvety black and white that effortlessly absorbs the multitude of greys needed to match the actual television footage Clooney smartly employs throughout (rather than convolute matters with an actor interpreting McCarthy, Clooney simply allows the real McCarthy to speak for himself). As a result, *Good Night, and Good Luck* is as wholly transporting as a film can be, not taking us to a realm of fantasy, but to the early days of the Cold War, in which the invisible blanket of fear and repression is made palpable through the film's claustrophobic insularity.

Clooney, whose father was a broadcaster, co-wrote the film with actor Grant Heslov, and together they have created something impressively spare, rhythmic and dense, with overlapping voices accentuating the collaboration and urgency permeating the production meetings for *See It Now*, and the obsessive focus on work, to the exclusion of superfluous exterior info, heightens our immersion into the issues being presented by Murrow and his crew. Anchored by Strathairn's highly detailed but distinctly contained central performance, and buoyed by the those of Clooney, Robert Downey Jr. and Patricia Clarkson (as a couple whose own secret marriage is a curious microcosm of the film's larger social dynamic), and especially by the performance of Ray Wise, the controlled flurry of action fascinates with period detail, but it never succumbs to the sort of quaint filters



often employed to make the '50s seem like a "simpler" time. And the jazz performances that bracket the film (however unrealistic it may be to see a black woman performing jazz in an American network studio in 1954) offer eloquent transitions that don't so much alter the course of things as they do hover mist-like in the soup of tensions.

"We must not confuse dissent with disloyalty," Murrow advises us in just one of the many moments that emphasize the relevance of *Good Night, and Good Luck* in our highly polarized times. But the air of melancholy that pervades the film may also be an indication that the days in which men like Murrow could rise to the fore, days in which broadcasters not only wrote their own material but did so for a literate, reasonably intelligent yet broad audience—with whom no one could make assumptions regarding their political sympathies—are long gone. Murrow fought for some balance between entertainment and serious debate on television, but we now live in times where the two have become so intertwined, the issues so hysterically skewed, that any voice grounded in simple decency and thoughtfulness is all but lost in the noise. Yet regardless of how pessimistic or hopeful you want to feel about it, there's still no denying that Hollywood's handsome actor has given us one of the finest American films of the year. V

GOOD NIGHT, AND GOOD LUCK
Directed by George Clooney • Written by Clooney and Grant Heslov • Starring David Strathairn, George Clooney, Robert Downey Jr. and Patricia Clarkson • Now playing

Ice capades

The Ice Harvest a fun, if formulaic, underworld caper film

BY CAROLYN NIKODYM

A cold, steely rain is pelting Wichita, Kansas on Christmas Eve when ***The Ice Harvest*** opens, and it's put a crimp in lawyer Charlie Arglist (John Cusack) and his associate Vic Cavenaugh's (Billy Bob Thornton) plans. They've just embezzled over $2 million from their mob boss Bill Guerrard (Randy Quaid), but because of the weather, they won't be able to leave the icebound city until morning. So the plan is for Vic to hold the stash while they split up for the evening and go about their lives like normal.

Deeply involved in Wichita's seedy underworld, acting normal for Charlie means hitting the bleak stripclub circuit, featuring names like Tease-O-Rama and the Sweet Cage, and getting progressively drunk. Trouble is, he's being a bit more generous than usual, and he's having a hard time staving off his paranoia, especially when he has to start avoiding his boss's henchman, Roy Gelles (Mike Starr), who seems to be right on his tail. While Vic is as cool as can be, Charlie's behaviour starts to attract some attention.

First, there's the Renata (Connie Neilson), the femme fatale who runs the Sweet Cage. She's the type of woman that turns men into fools, and she senses Charlie's newfound wealth almost as soon as he opens his mouth. And then there's Pete Van Heuten (Oliver Platt), Charlie's drinking buddy, who is so drunk he keeps announcing to the world that Charlie is a mob lawyer. Drunk or not, though, he's no slouch, and noticing that Charlie is being different, begs his friend to take him wherever he's going. And there's also the pesky reappearing police officer who keeps finding Charlie doing things like drinking and driving or carrying the drunken Pete home. If Charlie makes it through the night without spilling the beans or getting arrested, ripped off or killed, it'll be nothing short of a miracle.



BASED ON THE NOVEL by Scott Phillips and directed by Harold Ramis (*Analyze This* and *That*), *The Ice Harvest* has all the makings of a wonderfully seedy film with cynical humour. Cinematographer Alar Kivilo (*A Simple Plan*) captures the film noir aesthetic, and he works well with the rainy weather, giving a nice gray hue to the whole film. But well shot or not, the film never really takes off.

REVUE CRIME

Neither Thornton nor Cusack truly come off as the underworld denizens they are. While Thornton plays his usual endearing slimeball character, his role isn't so large as to take command of the film. Cusack, meanwhile, is too much of a wallflower to be believable as a mob lawyer, but not bumbling enough to be funny. He also never makes us believe that his life is truly in danger—the menace he feels is never quite suspenseful or visceral enough, and the only credible danger to Charlie's plans of sipping umbrella drinks on some sunny coast is Neilson's Renata. With her slutty but classy attire, smoky voice and Jessica Rabbit hair, she has calculating, man-eating gold-digger written all over her, and you know that it's only a matter of time before he tells her about the embezzlement in an effort to woo her. Platt, though, gives *The Ice Harvest* some deliciously funny moments, and he steals virtually every scene he's in

With the help of Platt, Neilson and Quaid's late-film appearance, *The Ice Harvest* does tell a good story, complete with enough twists and enough good characters to keep you entertained, but it has the potential to do much more than that, and it's a potential that, sadly, never quite gets realized.

THE ICE HARVEST

Directed by Harold Ramis • Written by Robert Benton and Richard Russo • Starring John Cusack, Billy Bob Thornton and Connie Nielson • Opens Fr, Nov 18



Miranda and Sadie

Shorts by July and Benning showcase female side of avant-garde film

By PAUL MATWYCHUK

Few new directors achieve anything like the near-universal critical acclaim and popular success that Miranda July enjoyed with her 2005 feature-length debut, *Me and You and Everyone We Know*. It's easy to see why July's fragile sense of humour and DIY directorial style connected with audiences; what's more difficult is figuring out how July was able to make the transition from her early experimental work to something that a general audience could enjoy.

The four films Metro Cinema is screening tonight (November 17) under the title **Miranda July Shorts** bear very little resemblance to *Me and You and Everyone We Know*—they're more like the bewildering little films that July's character in that film spent all her free time making. They're plotless, draggily paced and plagued by terrible sound recording that obscures their already-opaque meaning even further, and yet in their quiet, homemade way, they all inspire a certain fascination.

Probably the most memorable of the bunch is *The Amateurist*, a quietly disturbing effort starring July as a blandly cheerful woman whose job apparently involves monitoring surveillance footage of a half-naked woman (also played by July) pacing the floor of a cell-like bedroom. The horror of the situation doesn't seem to register with July's character, however; perhaps as a psychological defence mechanism, the only thing she notices

REVUE **SHORTS**

about the woman she's watching is when her body's posture resembles numbers or letters of the alphabet.

July also plays multiple roles in *Atlanta:* here, she's a 12-year-old Olympic swimmer as well as her mother, whose blank-eyed platitudes about how her daughter "loves the water" and wants to "be the best she can be" disguise her monstrous competitiveness and her insistent need for her daughter's love. It's a fairly effective piece, if a bit one-dimensional in its contempt for Middle America. Also screening are the frustratingly disjointed *Nest of Tens* and the meditative *Getting Stronger Every Day*, a collection of sun-dappled domestic tableaux broken up by a man's fragmented, wistful recollections of kiddie sci-fi fantasy films like *Flight of the Navigator* and *Honey, I Shrunk the Kids*.

IF YOU FEEL LIKE taking in a double feature, the Metro programmers are following up the Miranda July retrospective with **Sadie Benning Shorts**, a collection of work by another avant-garde female filmmaker with connections to the music industry. July's two full-length albums and an EP on the Kill Rock Stars label are all, I have to confess, pretty much unlistenable; Benning, on the other hand, was one of the original members of the hipster fuzz-pop combo Le Tigre, but left the group to focus on filmmaking.

The story goes that Benning found her cinematic style at 16, when her father, experimental filmmaker James Benning, gave her a Pixelvision camera for Christmas. Although it was designed as a kids' toy, grown-up directors quickly became enamoured of the crude, low-tech, black-and-white images it generated; it's the perfect tool for capturing bleak urban neighbourhoods and the even bleaker emotional landscape of Benning's



gloomy teenaged heroines. Benning's characters don't even have human faces: the characters in *The Judy Spots* are played by crude puppets and the actors in *Flat Is Beautiful* are played by actors with cardboard masks over their heads. The effect is like a Lynda Barry cartoon come to life—the unruly hairstyle 12-year-old Taylor sports in *Flat Is Beautiful* is a slightly butcher version of the one Marlys wears in *Ernie Pook's Comeek*.

Benning doesn't have Barry's vibrant sense of humour, but she does share Barry's knack for using primitive, even ugly images to convey all the pain (and the tedium) of growing up lonely and female in America. ◆

MIRANDA JULY SHORTS/ SADIE BENNING SHORTS
Metro Cinema • Thu, Nov 17 (8 and 9:15pm) • 425-9212





Dean of fine arts

James Dean Retrospective reminds us of the skilled actor behind the teen rebel icon

BY **JOSEF BRAUN**

The mythical icon of James Dean that sprung to life virtually in tandem with the actor's death at the age of 24 is so pervasive, his endlessly appropriated image so deeply emblematic of both a universal sense of alienated youth and seductive recklessness, that it's easy to forget the genuine value of his slim but still radiant legacy. Metro Cinema is offering the opportunity to revisit that legacy this weekend with screenings of the three films in which Dean had a starring role, each of them highly indicative of the new social consciousness seeping through certain Hollywood movies of the mid-'50s and each placing Dean firmly in the role of opposition to authority, conventional modes of masculinity, moral presumptuousness, social convention and family values. With a preternaturally gifted, individual acting style that emphasized instinct, behaviour and vulnerability over posturing and uncomplicated glamour, Dean was an incisive antidote to the false idealism of the Eisenhower era delivered in a beautiful package. Yet his performances endure, resonating far beyond their contemporary context and, to a degree, even beyond the value of at least one of these films as a whole.

In the case of his starring debut in ***East of Eden*** (1955), it may be fair to say that Dean's performance is the most well-rounded and sophisticated aspect of the film. Adapted from John Steinbeck's novel about rival fraternal twin brothers in 1917 California, it's often all too characteristic of the dry, schematic side of director Elia Kazan's cinema: its Biblical parallels feel overdeliberated; its politics are provocative yet undernourished; its gorgeous, atmospheric photography is, at times, marred by skewed angles that strain toward metaphor; Leonard Rosenman's bombastic music frequently overwhelms already fiery scenes; and its characters, particularly the one-dimensional "good" brother played by Richard Davalos, feel subservient to a carefully mapped-out plotline.

Yet Dean manages to slip past the guards of heavy-handed dramaturgy here, uncovering layers of emotional complexity and suitably muddled

REVUE **CLASSIC**

motivations to his fruitless search for identity through parental confrontation. He conveys inner torment without attempting to ingratiate himself in superfluous compensation, and in the one potentially overwrought moment where he reaches his peak and has no place left to go, credit goes to Kazan for shrewdly placing Dean behind a tree, eloquently casting him out of paradise, only to have him return after a dark transformation has occurred just out of view. Even while the ending feels like a bogus resolution, Dean makes us believe that, for his character at least, a defining shift has transpired—though all responsibility for this shift lies entirely within him and no longer in whatever shreds of 11th-hour comfort his father might offer.

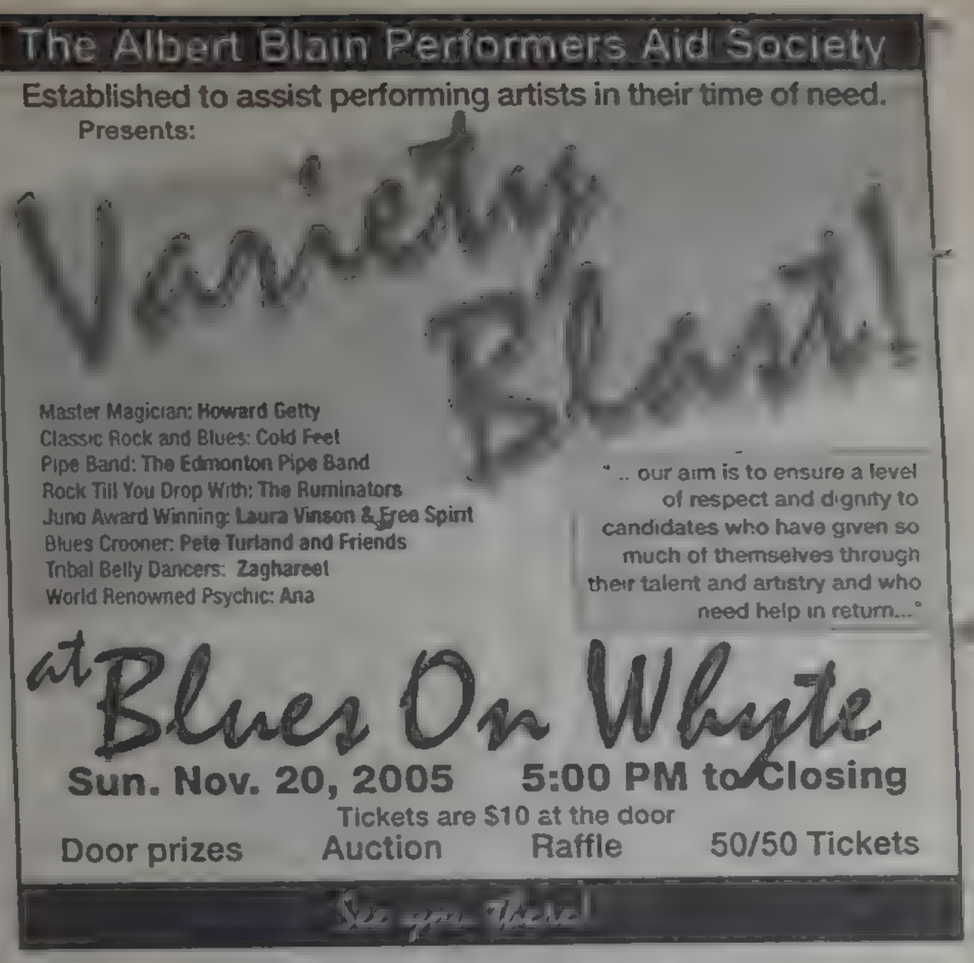
IF DEAN'S ELECTRIFYING PRESENCE elevates the general tone of *East of Eden*, ***Rebel Without a Cause*** (1955) merely places him at the centre of a large circle of artists all working in top form and celestial harmony. Nicholas Ray brings an air of true cinematic poetry to the melodrama and tender emotions being explored in Stewart Stern's script (inspired by news stories of the day about middle-class youth gone bad), and focuses every aspect of the film's aesthetic on his extension of sympathy to all its key players. Ray guides us through 24 hours of teen angst and wonder, fast, disposable cars and abandoned mansions, all with subtle flashes of romance and expressionism that illuminate the story's themes without distracting us from the characters. His sectioned CinemaScope compositions in the first minutes alone give depth and texture to the world bearing down on them, and through this approach he allows the performances to bloom efficiently and organically before our eyes while the universe literally blossoms and dies around the film's the characters.

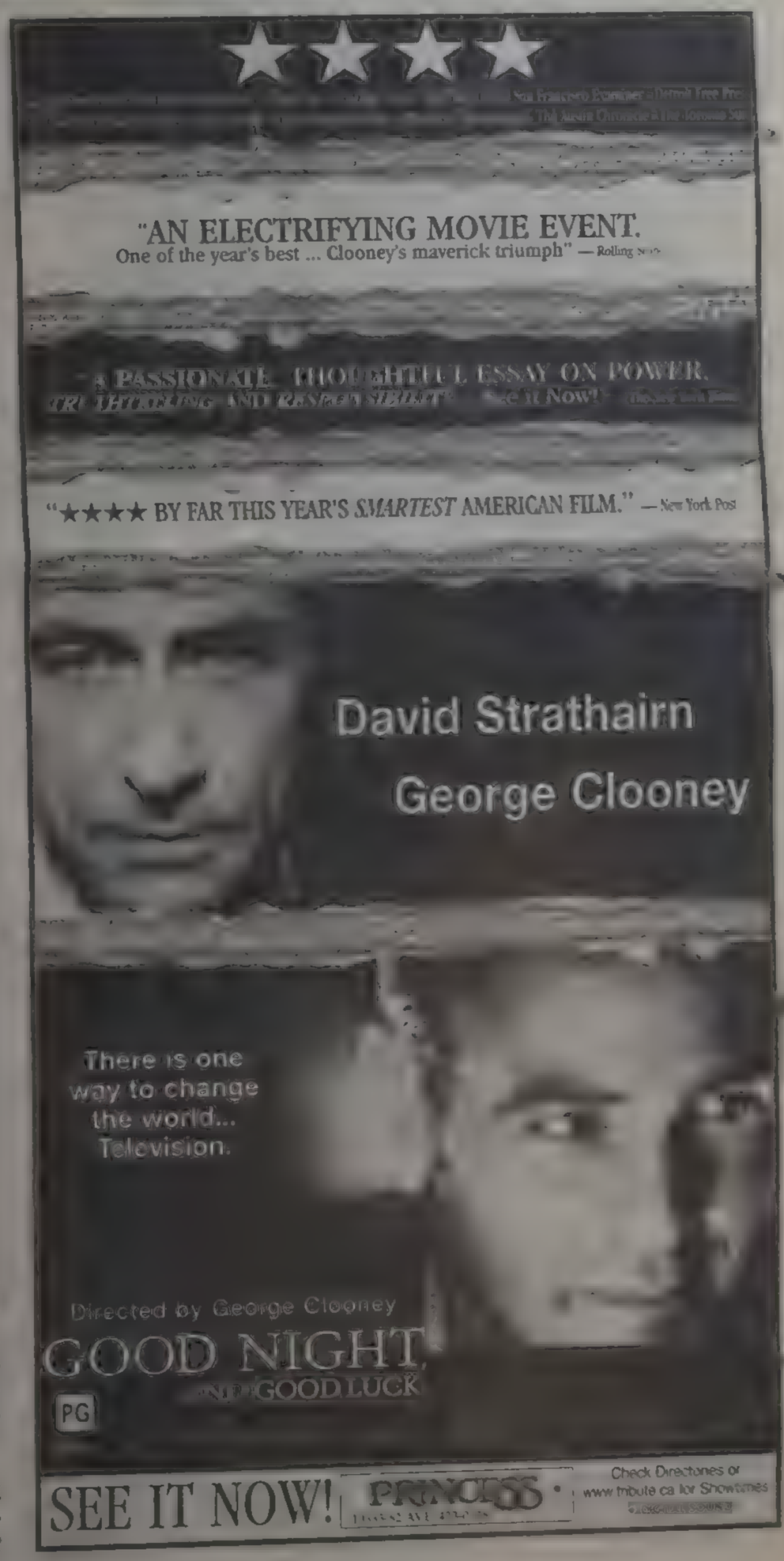
Dean's Jim Stark swings from manic outbursts of inarticulate frustration to serene moments of playfulness and warmth that transcend teenage brashness as much as exemplify it. He writhes in directionless, self-absorbed agony as only a teenager can, yet he also displays moments of maturity and vision that allow us to imagine the man he might become. With the characters memorably portrayed by Natalie Wood and Sal Mineo, Jim creates a potential alternative family to the one he feels so at odds with, and the immediate disruption of that in the film's tragic finale is itself a sign of the difficult, lonesome road that lies ahead of Jim on his way to finding a place in the world.

With ***Giant*** (1956), released well after his death, Dean was already taking steps away from adolescence, if not also from awkwardness. Though still squaring off against the establishment, his ranch hand turned oil baron Jett Rink goes from rags to riches and ages a quarter-century over the course of George Stevens's epic based on Edna Ferber's novel. Whether boasting of his social climbing while audaciously splattered in oil or peering at young women through sunglasses as a creepily charming older man, Dean's performance is intriguingly shaded—sexy in a darker manner and shot through the spite that Rink never shakes off for all the wealth he amasses.

Rink is actually on the periphery, however, as an important counterpoint to Benedict, Rock Hudson's Texas cattle baron and his progressive wife Leslie, played by Liz Taylor. Though Leslie is by far the only character worth admiring in *Giant*, Benedict is the one who transforms, embodying the dualities that exist quite gracefully in this protracted but perfectly absorbing tale. The film is both an indictment and an elegy for the Old South, in all its easy charm, its weird blend of formality and informality, and its sickening, racist, classist, sexist decadence. There's regional humour (the pile of cowboy hats outside the funeral is pretty cute), scenes of brutal crudity and a surprisingly rich portrait of a marriage that survives (barely) on chaos and female assertion. It also sports great performances from all involved.

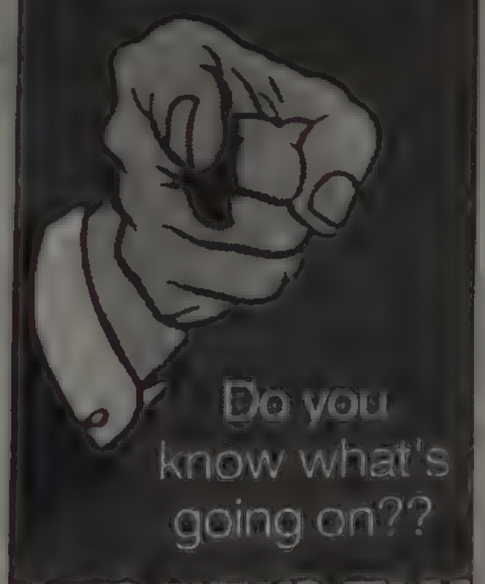
JAMES DEAN RETROSPECTIVE
Metro Cinema • Fri-Mon, Nov 18-21 • 425-9212



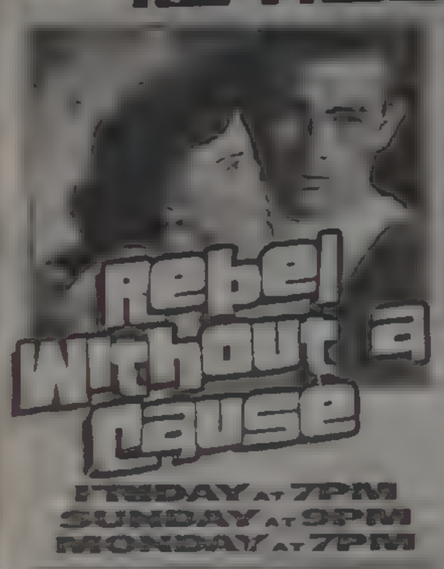


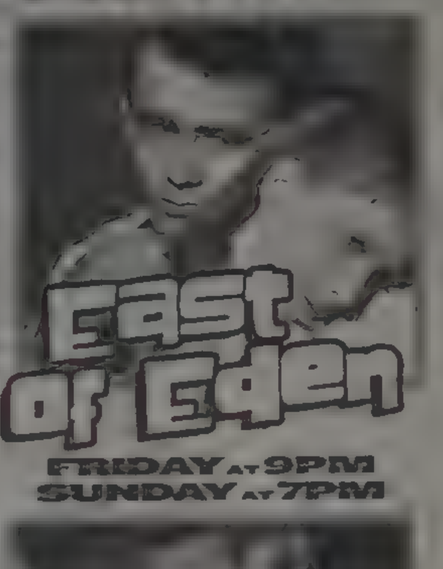
GARNEAU theatre
8712 - 109 Street - 433-0728


WATER
NIGHTLY 7:00 & 9:20 PM
SAT & SUN MATINEES 2:00 PM
RATED PA. MATURE THEME, NOT RECOMMENDED FOR CHILDREN

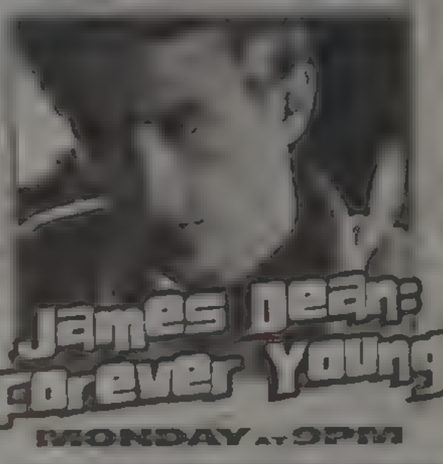
VUEWEEKLY


ARTS NEWS FILM
MUSIC THEATRE
CLASSIFIEDS

metro CINEMA
NOVEMBER 17-21
ALL NEW 35MM PRINTS!
JAMES DEAN
RETROSPECTIVE


FRIDAY AT 7PM
SUNDAY AT 9PM
MONDAY AT 7PM


FRIDAY AT 9PM
SUNDAY AT 7PM


SATURDAY AT 7PM


MONDAY AT 9PM
TONIGHT (THURSDAY)

MIRANDA JULY SHORTS! 8:00 PM
9:15 PM SADIE BENNING SHORTS
All Metro screenings are held at Zeidler Hall in the Citadel Theatre, 9828 - 101 A Ave.
For more information, call 425-9212, or log on to www.metrocinema.org
Metro operates with the support of:
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FILM

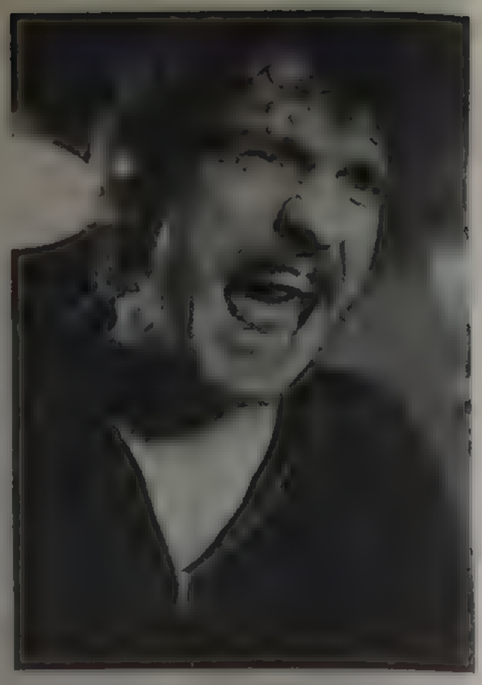
Running man

The restless protagonist of Mike Leigh's *Naked* is raw, unstable and always on the run

BY JOSEF BRAUN

At the beginning of ***Naked***, as at the end, Johnny (David Thewlis) is running, first from Manchester to London, then from London to who knows where. In keeping with the deepest nature of this film, he's always in transit, seemingly carried along by Andrew Dickson's haunting score. He visits an old girlfriend, but sleeps with her roommate and flees. He finds a kindred spirit in a night watchman but betrays him by deliberately soiling the obscure object of his desire. He's taken in by a sad-faced waitress but is tossed out when he asks too many questions. Johnny moves through London like an existential pinball, crashing against others with too much force to do anything besides connect intensely for just a moment or two before reeling off in another direction.

Whether they have roofs to sleep under or not, all of the characters in *Naked* feel homeless. As the film's central figure, Johnny is rootless and restless not only in action but also in spirit; his persona is disturbingly unfixed, his allegiances unstable. One moment he's witty and tender, the next he's cruel and insufferable. A thinker but not a snob, he's egalitarian about who he engages in conversation, yet, perhaps in compensation for his wandering, he behaves territorially with women, who are frequently the receivers of his most compulsive and aggressive releases. A second male character, the more overtly sadistic Jeremy (Greg Cruttwell), seems conceived partially just to make Johnny look better in comparison. Yet through Thewlis's magnificently invested, unapologetically charismatic performance, and within the mercurial currents of this one-of-a-kind, picaresque, largely nocturnal odyssey, Johnny remains, throughout, one of the most compelling, convincing and fully rendered protagonists in movies.

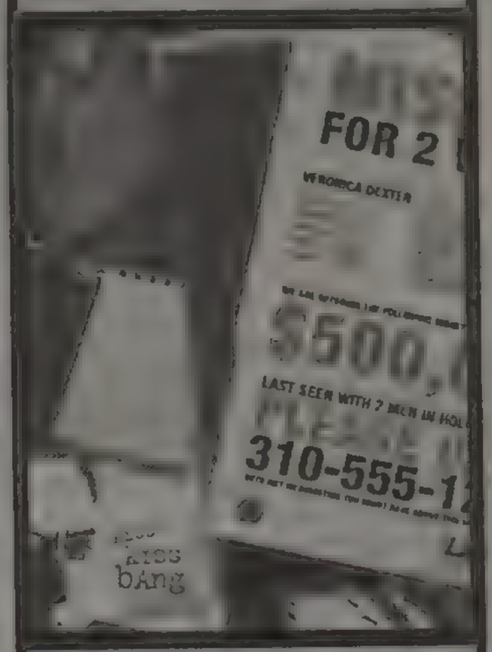


WHEN FIRST RELEASED in 1993, *Naked* was a divisive film, especially in England, where writer-director Mike Leigh was already established as an innovative figure in theatre and television. Leigh's camera moves through scenes of casual misogyny, sexual violence and Johnny's unique brand of philosophical terrorism unleashed upon all willing (and sometimes unwilling) listeners, while never aligning to a recognizable narrative pattern, philosophical strategy, moral revelation or even a conventional scheme of character development. What's more, Leigh has the nerve to entertain us with a torrent of brilliant gags (Lesley Sharpe and Katrin Cartlidge often match Thewlis for well executed one-liners) and evocatively photographed, *tour-de-force* unbroken scenes of confrontation (the incomprehensible Scots' unhappily reuniting in a gloomy alley and the apocalyptic tirade Johnny lobs relentlessly at the night watchman are major highlights). *Naked* is intrinsically unsettling but also honest, humane, hilarious, full of wonder and never aloof. A dozen years later, this definitive *fin-de-siècle* film is finally available in a beautifully transferred DVD package from The Criterion Collection.

REVUE DVD

One reason I'm still so drawn to *Naked* is for its very elusiveness, so perhaps it's inevitable that the DVD's written essays and homage by filmmaker Neil LaBute aren't especially illuminating. Much better is the audio commentary by Leigh, Thewlis and the late, great Cartlidge, which, recorded back in 1994, is rife with fresh observations about Leigh's unique improvisation-based development process and the diverse critical responses to the film internationally. Also solid is a BBC television interview between Leigh and novelist Will Self, who offers intriguing opinions about the dominant role of women in Leigh's cinema and similarities between the work of Leigh and Samuel Beckett. But of all the special features the real gem is Leigh's 1987 short film "The Short and Curlies," a terrific comedy that features Thewlis as a nerd trying to seduce a chemist shop clerk with bad jokes, with the clerk coolly obsessing about various potential ailments and compulsively getting her hair done over and over again by a breathless, nervous hairdresser played marvellously by Leigh's wife Alison Steadman. V

NAKED
Written and directed by Mike Leigh • Starring David Thewlis, Lesley Sharpe and Katrin Cartlidge • Now on DVD

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728


KISS KISS BANG BANG
NIGHTLY 7:00 & 9:15 PM
SAT & SUN MATINEES 2:00
RATED 14A VIOLENCE, COARSE LANGUAGE THROUGHOUT

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728
david strathairn
patricia clarkson
george clooney
jeff daniels
robert downey jr.
frank langella
good night.
and, good luck.

GOOD NIGHT AND GOOD LUCK
NIGHTLY 7:10 & 9:05 PM
SAT & SUN MATINEES 2:30
RATED PG

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FILM WEEKLY

THIS WEEK'S NEW MOVIES

The Ice Harvest John Cusack, Billy Bob Thornton and Oliver Platt star in *Analyze That* director Harold Ramis's film about a lawyer who swindles money from the mob with his strip-club owner friend, only to discover his partner-in-crime has plans of his own. Read Carolyn Nikodym's review on page 51. Opens Wed, Nov 23

James Dean Retrospective Featuring a collection of the icon's three films and a documentary narrated by Martin Sheen. *Rebel Without a Cause* Fri, Nov 18 & Mon, Nov 21 (7 pm); Sun, Nov 20 (9 pm); *East of Eden*, Fri, Nov 18 (9 pm) & Sun, Nov 20 (7 pm); *Giant* Sat, Nov 19 (8 pm); *James Dean: Forever Young* Mon, Nov 21 (9 pm). Read Josef Braun's review on page 53. Zeidler Hall, The Citadel

The Mark of Zorro Tyrone Power, Linda Darnell and Basil Rathbone star in *The Gay Desperado* director Rouben Mamoulian's swashbuckling tale about the son of a California nobleman who dons the mask of Zorro after he returns to Spain and finds the country under a ruthless dictatorship. Royal Alberta Museum (128 St & 102 Ave); Mon, Nov 21 (8 pm)

Miranda July Shorts A collection of four short films by the award-winning director of *Me and You and Everyone We Know*. Read Paul Matwychuk's review on page 52. Zeidler Hall, The Citadel; Thu, Nov 17 (8 pm)

Rent Rosario Dawson, Taye Diggs and Jesse L. Martin star in *Harry Potter and the Chamber of Secrets* director Chris Columbus's film version of the award-winning musical about New York bohemians struggling with life, love and AIDS. Opens Wed, Nov 23

Sadie Benning Shorts A collection of three short films produced in the 1990s by the founding member of Le Tigre. Read Paul Matwychuk's review on page 52. Zeidler Hall, The Citadel; Thu, Nov 17 (9:15 pm)

Walk the Line Joaquin Phoenix, Reese Witherspoon and Ginnifer Goodwin star in *Girl, Interrupted* director James Mangold's biopic about the legendary Johnny Cash, from his humble beginnings to his rise to fame in Memphis. Read Darren Zenko's review on page 50.

Yours, Mine & Ours Dennis Quaid, Rene Russo and Sean Faris star in *Scooby Doo 2: Monsters Unleashed* director Raja Gosnell's remake of the 1968 film about two single parents who decide to marry, much the dismay of their combined 18 children. Opens Wed, Nov 23

FILM LISTINGS

FRI NOVEMBER 18-THU NOVEMBER 24, 2005

All showtimes are subject to change at any time. Please contact theatre for confirmation.

CHAPA THEATRE-JASPER

6094 Connaught Dr, Jasper, 852-4749

SAW II (18A, gory scenes throughout, disturbing content) Fri Sat 7:00 9:10 Sun-Thu 8:00

NORTH COUNTRY (14A, coarse language, mature theme) Fri Sat 6 50 9 10 Sun-Thu 8:00

CITY CENTRE

10200-102 Ave 421-7020

HARRY POTTER AND THE GOBLET OF FIRE (PG, frightening scenes, not recommended for young children, Dolby Stereo Digital) Daily 12:00 1:00 3:15 4.30 6.30 8:00 9:45

WALK THE LINE (PG, mature theme, not recommended for young children, Dolby Stereo Digital) Daily 12.30 3:30 6 40 9 40

DERAILED (14A, violence, coarse language throughout, DTS Digital) Daily 1 30 4 10 7 20 10 10

ZATHURA (PG, may frighten young children, DTS Digital) Daily 12 40 3.40 6 45 9 20

SHOPGIRL (PG, sexual content, not recommended for children, DTS Digital) Daily 1:10 4:00 7:30 10.15

JARHEAD (18A, coarse language, sexual content, DTS Digital) Daily 12 50 3 50 6 50 10 00

PRIME (PG, coarse language, sexual content, DTS Digital) Daily 1 20 6 55

SAW II (18A, gory scenes throughout, disturbing content, DTS Digital) Daily 3 45 9:30

CHICKEN LITTLE (G, DTS Digital) Daily 12 15 2.30 4 45 7 00 9 10

CINEMA CITY 12/MOVIES 12

Cineme 12: 3633-99 St, 463-5481

JUST LIKE HEAVEN (PG) Sat Sun 11.30 Daily 1 35 4 00 7:20 9:35 Fri Sat late show 11 40

TWO FOR THE MONEY (14A, coarse language throughout) Sat Sun 11.10 Daily 1:40 4:25 7:05 9:50 Fri Sat late show 12:15

CORPSE BRIDE (PG, may frighten young children) Sat Sun 11 25 Daily 2:00 4.20 7.15 9 40 Fri Sat late show 12 10

THE EXORCISM OF EMILY ROSE (14A) Sat Sun 11 40 Daily 2:10 4:45 7:35 10:05 Fri Sat late show 12.25

THE 40 YEAR-OLD VIRGIN (18A, coarse language, sexual content) Sat Sun 11 05 Daily 1:45 4:05 7:15 9.55 Fri Sat late show 12:10

UNFINISHED LIFE (PG, coarse language) Sat Sun 10:55 Daily 1 25 7 25

LORD OF WAR (18A, violence, substance abuse) Daily 6:55 9:45 Fri Sat late show 12:15

TRANSPORTER 2 (14A, violence) Daily 4:55 10:10 Fri Sat late show 12.30

SKY HIGH (G) Sat Sun 11:35 Daily 1.55 4:40 7.25 9.25 Fri Sat late show 11.50

MARCH OF THE PENGUINS (G) Sat Sun 11.20 Daily 1:25 4:50 7:10 9:20 Fri Sat late show 11.35

WEDDING CRASHERS (14A, sexual contact) Sat Sun 11 20 Daily 1:50 4:35 7.30 10:00 Fri Sat late show 12:20

CHARLIE AND THE CHOCOLATE FACTORY (PG) Sat Sun 11 05 Daily 1:35 4 10 7.05 9.30 Fri Sat late show 12 00

MR. AND MRS. SMITH (14A, violence) Sat Sun 11 00 Daily 1.30 4:15 7:00 9:40 Fri Sat late show 12:05

MADAGASCAR (G) Sat Sun 11.15 Daily 1.20 4 30

Movies 12: 130 Ave 50 St, 472-9779

JUST LIKE HEAVEN (PG) Sat Sun 11:25 Daily 1.50 4 45 7:05 9 30 Fri Sat late show 11 35

DOOM (18A) Sat Sun 11 35 Daily 2:05 4.55 7 30 10:00 Fri Sat late show 12.05

CORPSE BRIDE (PG, may frighten young children) Sat Sun 11 10 Daily 1 15 3 15 5 10 7.10 9 25 Fri Sat late show 11:30

THE EXORCISM OF EMILY ROSE (14A) Sat Sun 11.05 Daily 1.35 4 25 7.25 9 50 Fri Sat late show 12 10

THE 40 YEAR-OLD VIRGIN (18A, coarse language, sexual content) Sat Sun 11.30 Daily 1:55 4.35 7.15 9.55 Fri Sat late show 12 20

GREATEST GAME EVER PLAYED (G) Daily 6:55

UNFINISHED LIFE (PG, coarse language) Sat Sun 11.20 Daily 2:00 7 35

LORD OF WAR (18A, violence, substance abuse) Daily 4 45 10 00 Fri Sat late show 12 15

TRANSPORTER 2 (14A, violence) Sat Sun 11 40 Daily 2 00 5:00 10:15 Fri Sat late show 12 25

SKY HIGH (G) Sat Sun 11.20 Daily 2:10 7.00

RED EYE (PG, violence, not recommended for young children) Daily 4:40 10:10 Fri Sat late show 12 05

FOUR BROTHERS (18A, violence) Daily 7.20 10.05 Fri Sat late show 12.20

WEDDING CRASHERS (14A, sexual contact) Sat Sun 11:15 Daily 1:45 4:30 7:10 9:45 Fri Sat late show 12 10

CHARLIE AND THE CHOCOLATE FACTORY (PG) Sat Sun 11:10 Daily 1.50 4.35 7.20 9 40 Fri Sat late show

MR. AND MRS. SMITH (14A, violence) Sat Sun 11.00 Daily 1:40 4.40 7:20 9:50 Fri Sat late show 12.15

MADAGASCAR (G) Sat Sun 10.55 Daily 1 10 3 10 5.05

CLAREVIEW

4211-139 Ave, 472-7600

THE LEGEND OF ZORRO (PG, violence) Fri-Sun 12 45 3 40 Mon-Thu 3 40

SAW II (18A, gory scenes throughout, disturbing content) Daily 7.30 9 30

DERAILED (14A, violence, coarse language throughout) Fri-Sun 1 40 4 20 7:25 9 40 Mon-Thu 4 20 7 25 9 40

ZATHURA (PG, may frighten young children) Fri Sun 2.00 4 40 7:10 9 25 Mon-Thu 4 40 7 10 9:25

JARHEAD (18A, coarse language, sexual content) Fri-Sun 1 10 4:00 6 45 9 20 Mon-Thu 4 00 6 45 9 20

HARRY POTTER AND THE GOBLET OF FIRE (PG, frightening scenes, not recommended for young children no passes, on 3 screens) Fri-Sun 12:00 1:00 3 15 4.15 6 30 8 00 9 45 Mon-Thu 3:15 4:15 6 30 8:00 9 45

CHICKEN LITTLE (G) Fri-Sun 12 30 2.30 4 30 7:00 9 00 Mon-Thu 4 30 7 00 9 00

WALK THE LINE (PG, mature theme, not recommended for young children) Fri-Sun 12 50 3.50 6 50 10 00 Mon-Thu 3 50 6 50 10 00

GET RICH OR DIE TRYIN' (18A, coarse language, violence throughout) Fri-Sun 1.20 4 10 7 20 9.50 Mon-Thu 4:10 7 20 9 50

EDMONTON FILM SOCIETY

Royal Alberta Museum, 102 Ave, 128 St, 439-5284

THE MARK OF ZORRO (G) Mon 8:00

GALAXY CINEMAS - SHERWOOD PARK

2020 Sherwood Drive, 416-0150

HARRY POTTER AND THE GOBLET OF FIRE (PG frightening scenes, not recommended for young children no passes) Fri-Sun 11:30 12 00 1.00 3 00 3 30 4.30 6.30 7 00 8 00 10:00 10.30 Mon-Thu 6.30 7:00 8 00 10.00

WALK THE LINE (PG, mature theme, not recommended for young children, no passes) Fri-Sun 12 10 3:10 7:15 10 15 Mon-Thu 7 15 10 15

ZATHURA (PG, may frighten young children) Fri-Sun 12:20 2 45 7 25 9 50 Mon-Tue 7:25 9 50 Wed-Thu 6 50

DERAILED (14A, violence, coarse language throughout) Fri-Sun 12 50 3 55 7:10 10 20 Mon-Thu 7 10 10.20

CHICKEN LITTLE (G) Fri Sun 11:45 12 30 1 45 2 30 3 50 4:35 6:35 7.30 9:15 Mon-Thu 6 35 7.30 9.15

JARHEAD (18A, coarse language, sexual content) Fri-Sun 12:40 3 45 7 20 10:05 Mon-Tue Thu 7 20 10:05 Wed 10 05

THE LEGEND OF ZORRO (PG, violence) Fri-Sun 12 15 3:15 7:05 10 10 Mon-Tue 7 05 10:10 Wed-Thu 9 50

PRIME (PG, coarse language, sexual content) Daily 9.45

RENT (PG, coarse language, mature theme) Wed-Thu 7:05 10:10

NHL PAY PER VIEW GAME (Classification not available) Wed 6 00

GARNEAU

8712-109 St, 433-0728

WATER (PG, mature theme, not recommended for children) Daily 7:00 9 20 Sat-Sun 2:00

GATEWAY 8

2950 Calgary Trail, 435-6977

WATER (PG, mature themes, not recommended for children) Fri Mon-Thu 7:05 9:45 Sat-Sun 1 10 4.00 7 05 9 45

A HISTORY OF VIOLENCE (18A, gory scenes, sexual content) Fri Mon-Thu 7.20 9 55 Sat Sun 1 25 4 10 7 20

SHOPGIRL (PG, sexual content, not recommended for children) Fri Mon-Thu 7 10 9 40 Sat-Sun 1 15 3 45 7.10

SERENITY (14A, violence) Fri Mon-Thu 6 30 Sat 12.50 3 30 6 30 Sun 12 50 6 30

TAJ MAHAL: AN ETERNAL LOVE (STC) Fri-Sat Mon Thu 8 45 Sun 3 30 8 45

THE CONSTANT GARDENER (14A, coarse language, mature theme) Fri Mon Thu 6.45 9 30 Sat-Sun 12 45 3 35 6 45 9 30

NORTH COUNTRY (14A, coarse language, mature themes) Fri Mon-Thu 6 40 9:35 Sat-Sun 1 00 3 50 6 40 9 35

THE DARK HOURS (18A, sexual content, brutal violence) Fri Mon-Thu 7 00 Sat-Sun 1 30 4 20 7 00

KYON KI (PG, mature themes) Daily 9:00

KISS KISS, BANG BANG (14A, violence, coarse language throughout) Fri Mon-Thu 7 15 9 50 Sat-Sun 1 20 4 15 7 15 9 50

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave, St. Albert, 458-9822

CHICKEN LITTLE (G) Daily 11.30 1.30 3 30 5.30 7.35

GET RICH OR DIE TRYIN' (18A, coarse language, violence throughout) Daily 1.05 3 15 7 40 9.55

ZATHURA (PG, may frighten young children) Sat Sun 11 00 Daily 1 10 3 20 5 20 7 30 9 00

WALK THE LINE (PG, mature theme, not recommended for young children) Daily 1.10 3 55 6 55 9 35

HARRY POTTER AND THE GOBLET OF FIRE (PG frightening scenes, not recommended for young children) Sat Sun 12 00 Daily 3 10 6 15 9:15

LEDUC CINEMAS

4762-50 St, Leduc, 986-2728

WALK THE LINE (PG, mature theme, not recommended for young children) Daily 7:00 9 35 Sat Sun 1.05

HARRY POTTER AND THE GOBLET OF FIRE (PG, frightening scenes, not recommended for young children) Daily 6 40 9 40 Sat Sun 12 40 3 40

CHICKEN LITTLE (G) Daily 7.10 9 00 Fri Sat Sun 1 10

ZATHURA (PG, may frighten young children) Daily 6 55 9 15 Sat Sat 1:05 3:15

MAGIC LANTERN CINEMA - SPRUCE GROVE

205 Main St, Spruce Grove 972-2332

HARRY POTTER AND THE GOBLET OF FIRE (PG frightening scenes, not recommended for young children) Sun-Thu 7 00 Fri Sat 7 00 9 55 Sat Sun 12:00

METRO CINEMA

9828-101A Ave, Citadel Theatre, 425-9212

REBEL WITHOUT A CAUSE (PG) Fri Mon 7 00 Sun 9 00

EAST OF EDEN (PG) Fri 9:00 Sun 7 00

GIANT (PG) Sat 7 00

JAMES DEAN: FOREVER YOUNG (STC) Mon 9:00

FAVA FILM CLASS RETROSPECTIVE (STC) Thu 7 00

NEW WEST MALL 8

8882-170 St, 444-1829

JUST LIKE HEAVEN (PG) Fri-Sun 2 15 4 40 7.20 9 45 Mon Thu 7 20 9 45

TWO FOR THE MONEY (14A, coarse language throughout) Fri-Sun 1.30 4:10 6:40 9.10 Mon-Thu 6 40 9.10

THE 40 YEAR-OLD VIRGIN (18A, coarse language, sexual content) Fri-Sun 1.50 4 20 7 00 9 35 Mon-Thu 7 00

INTO THE BLUE (14A, violence) Fri-Sun 2:10 4 25 6 45 9 00 Mon-Thu 6 45 9 00

THE TRANSPORTER 2 (14A, violence) Fri-Sun 4 45 7 30 Mon-Thu 7:30

FOUR BROTHERS (18A, violence) Fri-Sun 2 20 9 3 Mon-Thu 9 30

RED EYE (PG, violence, not recommended for young children) Fri Sun 4 00 6 30 Mon-Thu 6 3

WEDDING CRASHERS (14A, sexual content) Fri Sun 1:40 4 15 6 50 9 20 Mon-Thu

WAR OF THE WORLDS (14A, frightening scenes, not recommended for young children) Fri-Sun 1 35 8 50 Mon Thu 8 50

MR. AND MRS. SMITH (14A, violence) Fri-Sun 2 00 4 30 7:10 9 40 Mon-Thu 7.10 9 40

NORTH EDMONTON CINEMAS

14231 137th Avenue, 780-732-2223

HARRY POTTER AND THE GOBLET OF FIRE (PG frightening scenes, not recommended for young children no passes) Fri-Sun 11:00 12.00 1.00 1 45 2 30 3.30 4 30 5 30 6 15 7:00 8 00 9:00 9 45 10.30 Mon Wed-Thu 12.00 1:00 1 45 2:30 3 30 4 30 5 30 6 15 7:00 8.00 9.00 9 45 10 30 Tue 12 00 1 45 2 30 3 30 4 30 5 30 6 15 7.00 8 00 9:00 9 45 10:30 Star and Strollers screening, no passes Tue 1:00

WALK THE LINE (PG, mature theme, not recommended for young children) no passes) Daily 12.30 4 10 7 30

ZATHURA (PG, may frighten young children) Fri-Tue 12 40 3:50 6 50 9 30 Wed Thu 12 40 3.50 6 5

PRIDE AND PREJUDICE (G) Da

DERAILED (14A, violence Daily 1 20 4 40 7.50 10 15

CHICKEN LITTLE (G) Fri-Tue 12 10 1 15 2.20 3 40 4 6 30 7 10 9 10 Wed-Thu 12 10 2.20 4.40 7 10 9.10

GET RICH OR DIE TRYIN' (18A, coarse language, violence throughout) Daily 1.10 4 00 7 40 10 10

JARHEAD (18A, coarse language sexual content) Daily 1 30 4 20 7 20 10 00

PRIME (PG, coarse language, sexual content) Fri Tue 8 30

THE LEGEND OF ZORRO (PG, violence) Fri-Sun Tue Thu 12 20 3 20 6:45 9 40 Mon 12 20 3.20 9 40 Wed 12 20 9 40

SAW II (18A, gory scenes throughout, disturbing content) Daily 12 50 3 00 6 40 9 20

RENT (PG, coarse language, mature theme) Wed-Thu 12:50 3 40 6 30 9 30

NHL PAY PER VIEW GAME (Classification not available) Wed 6 00

PRINCESS

10337-82 Ave, 433-0728

GOOD NIGHT AND GOOD LUCK (PG) Daily 7.10 9 00 Sat-Sun 2 30

KISS KISS BANG BANG (14A, violence, coarse language throughout) Daily 7:00 9.15 Sat-Sun 2 00

SILVERCITY WEM

HARRY POTTER AND THE GOBLET OF FIRE (PG frightening scenes, not rec no passes) Daily 1 1 1.00 4 00 The IMAX Experience 7 00 10 20

THE WEATHER MAN (18A, coarse sexual language mature themes) Fri-Tue 10

DERAILED (14A, violence, coarse language throu Daily 1 15 4 10

WALK THE LINE (PG for young children, no 10.10

GET RICH OR DIE TRYIN (18A ence throughout) Daily 12 4 1 10

THE LEGEND OF ZORRO (PG Thu 12 10 3.15 6 4 1

WALLACE AND GROMIT: THE CURSE OF THE WERE-RABBIT (G

SAW II Fri Tue Thu Wed 4 10

CHICKEN LITTLE (G) Fri Tue Thu 11 45 4 15 4 45 7 15 7 45 9 Wed Thu 12 15 4 15 7 45

JARHEAD

ZATHURA (PG 45 6 9 40

RENT mature language mature theme Wed Thu 1 35 6 55 9 50

EDMONTON OILERS (Classification not available) 6 00

SOUTH EDMONTON COMMON

1525-99 St, 436-8585

HARRY POTTER AND THE GOBLET OF FIRE (PG frightening not recommended for Fri Mon-Th 11 00 1 00 3 2 Wed Thu 1 00 4 00 7 00 10 10 no passes) 1

WALK THE LINE (PG, for young children, no 10 15

DERAILED

ZATHURA

PRIDE AND PREJUDICE (G) THX Daily 12

GET RICH OR DIE TRYIN' (18A lence throughout) Daily 2.20 5:00 10 40

CHICKEN LITTLE

JARHEAD

THE LEGEND OF ZORRO (PG 1:15 4 00 7 10 10.10 Wed 1 1

SAW II

THE WEATHER MAN (18 mature themes) Fri-Su 1

PRIME

DREAMER: INSPIRED BY A TRUE STORY (G) Daily

RENT (PG coarse language mature theme Wed

NHL PAY PER VIEW GAME (Classification not available Wed 6 00

WESTMOUNT CENTRE

111 Ave, Groat Rd, 455-9726

HARRY POTTER AND THE GOBLET OF FIRE Fri Mon-Th

CHICKEN LITTLE (G 12 30 2

ZATHURA (PG, ma

DERAILED (14 Fri Mon-Thu 6 4

WETASKIWIN CINEMAS

(1) 780-352-3922

SAW II

THE LEGEND OF ZORRO (PG violence) Daily 6:55 9 30 Fri Sat Sun 1 00 3 30

CHICKEN LITTLE (G) Daily 7 10 9 00 Fri Sat Sun 1 10

ZATHURA (PG, may frighten young children) Daily 6 55 9:15 Fri Sat Sat 1 05 3 15

VICTORY LOUNGE
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SAT NOV 19TH
in the Victory Lounge • 18+
with TEXAS BLOOD MONEY and PIND

STICK FIGURE
THU NOV 24TH
with OUTFALL and ABANDON ALL HOPE

Priestess
WHITEY HOUSTON
DEAD CITY SERPENTS
FRI NOV 25TH
in the Victory Lounge • 18+
in the Starlite Room • 19+
cherry
50 CENT VODKA SLIMES AND $2.75 KOKANEE BOTTLES TILL 6PM

MATT MINGLEWOOD
SAT NOV 26TH
Ladies & Gentlemen
with Wintersleep and Sylvie

CARIBOU
MON DEC 5TH
in the Starlite Room • 18+

CLUTCH
SAT DEC 10TH
in the Starlite Room • 8+

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10030.102 ST
info:428.STAR
STARLITEROOM.CA



Ceci n'est pas un band

Sure, they make music, but German art collective Chicks on Speed insist they're so much more than just a band

By ROSS MOROZ

Those of you who have shelled out $18 in anticipation of hearing German electro divas Chicks on Speed play this Monday (November 21) might be slightly perplexed to hear what head Chick Kiki Moorse has to say about her music.

"We are not a band," Moorse states flatly from her hotel room in Hollywood. "We're a group of people who create all kinds of art and work together on a lot of different projects, one of which is a musical group."

Okay... but surely the music side of Chicks on Speed is where most of the attention is focused—I mean, most "art collectives" don't release albums and tour the world supporting them if music is merely a small facet of their work, do they?

"We get asked all the time what our main occupation is by North Americans," Moorse says. "Over here people seem to think only of the music, but in Europe people seem to be aware that we're doing a lot of art and fashion things as well."

Fair enough. While audiences on this side of the pond tend to associate Chicks on Speed exclusively with their danceable, catchy take on electroclash, the group actually has their fingers in an awful lot of pies, musical and otherwise. Moorse met fellow Chicks Alex Murray-Leslie and Melissa Logan while all three were students at the Academy of Fine Arts in Munich in the mid-'90s. The girls found a job

PREVUE ELECTROCLASH

working part-time at art galleries hanging paintings and setting up installations, working at such a feverishly efficient pace that someone remarked that they reminded him of "chicks on speed." The name stuck, and soon Moorse, Murray-Leslie and Logan were creating their own art installations, including a piece entitled "I Wanna Be a DJ" that featured the Chicks standing behind DJ decks smashing records while a sound collage played in the background. For this project, the girls even put together a press kit, with a paper record and a fake interview for their as yet imaginary band. This cheeky irreverence caught the eye of electroclash producer Peter Wacha, a.k.a. Upstart, who signed Chicks on Speed to his Disko B record label, launching their musical career. The musical aspect of Chicks on Speed's artistic output has certainly been their most commercially successful venture, but Moorse is quick to highlight some of her group's other ongoing projects.

"The music is only a part of what we're doing," she insists. "We did a lot of art shows in the last year and now we're just about to launch a fashion line with a huge exhibition at the fashion museum in London."

Of course, putting out a branded clothing line isn't exactly the most underground of endeavours for a musical group to pursue (Hillary Duff has a line of clothes; the Velvet Underground do not), although Moorse doesn't see this move as being too contradictory.

"The clothes are very Chicks on Speed—they're very, um, loud," she laughs. "But I can see how people could see it that way; it's another wall that has to come down."

BREAKING DOWN WALLS seems to be a common theme throughout the Chicks' history. While often thought of as a feminist band, Chicks on Speed have actually faced scathing criticism from feminists because of their ironic, post-modern take on sexual politics ("We were once part of a feminist panel in Britain, and a lot of the women in the audience were really angry at us for not being more serious about feminism," Moorse reports), and, paradoxically, anti-feminist audiences have reacted antagonistically, even violently, to the group, especially during the Chicks' stint opening for the Red Hot Chili Peppers on their recent world tour.

"On that tour we were playing in front of like 60,000 people, and it seemed like there were maybe 1,000 hooligans who didn't like us at every show who were throwing bottles at us," Moorse explains. "But there were also a lot of people who seemed to enjoy us, too, so you can't just walk offstage because of a few idiots. The Chili Peppers are actually very nice people and were very embarrassed about the whole thing—I think they are sort of sad about some of the people their music seems to appeal to."

Chicks on Speed have also occasionally been perplexed by the make-up of their audience. "As we got more popular we felt like people weren't really getting it," Moorse says. "We got invited on to *Top of the Pops* and asked to play these mega-raves in Germany where people had what was obviously a very inaccurate idea of who we are."

So, then, who are Chicks on Speed? A serious, feminist-minded, post-modern arts collective, or just an ironic joke being played on the music-buying public?

"Lately journalists have been asking us 'is this a joke or are you a serious band?'" Moorse laughs. "I mean, god, we've been doing this seven years now, and of course it's fun, but we've worked really hard, too. Believe me, we're not a joke." ◊

CHICKS ON SPEED
With DJ Nik7 • New City • Mon, Nov 21



Rise of the Machines

Victoria's Immaculate Machine is on the up and up, thanks to a little help from a long-lost uncle

By TYSON KABAN

"Is it snowing there yet?" asks Immaculate Machine's Kathryn Calder with a hint of trepidation. She's worried about the band's tour van, a 25 year-old Ford Econoline that's current condition could be described as anything but, well, immaculate. Apparently it's been acting up lately and, at the moment, Calder is in London, Ontario, crossing her fingers and hoping that her beloved van will be able to transport the band safely back home to Victoria.

"I mean, I love our van, and I'm not going to say anything negative about it, because it's absolutely amazing," she says. "We've put 47,000 kilometres on it these past two years, and for a van that's older than I am, that's pretty good. If it hasn't snowed yet, that's great, because as much as I believe in our van, I don't think it would be so much fun if we were stranded on the side of a road somewhere ankle-deep in snow."

Calder, along with high-school pals Luke Kozlowski and Brooke Gallupe, are making their way back to B.C. after a two-month stint supporting the New Pornographers on their tour across Canada and the U.S. Calder also recently became a member of the west coast supergroup—the newest pornographer, if you will—and although her inclusion into the band might reek of nepotism (founder/frontman AC Newman is her long-lost uncle, seriously) she earned her spot in the lineup solely because of her musical prowess.

"My mom was adopted and about eight years ago she found her birth family and [AC] is a member of her birth family; he's her brother from this other family," explains Calder. "But I've been in bands since I was in high school, so basically I had my own little music thing going

PREVUE ROCK

on, and I guess he did too, apparently. But anyhow, somehow he heard about Immaculate Machine and that I could actually sing, and AC asked me to be sing and play on *Twin Cinema* (the latest New Pornographer's album); it was really fun."

SO FAR, Calder hasn't encountered any downside to her two-timing ways. Even though she's had to work twice as hard during every show on this past tour, both as part of the opening act and the headliner, she says simultaneously juggling two bands isn't as difficult as it seems.

"There was no conflict when were on tour together, and it was so much fun," she says. "It was like this big party that went from town to town. When you get that many people together it's extremely incestuous—umm, I mean, in terms of musicians, nothing else."

Immaculate Machine has undoubtedly benefited from Calder's association with the New Pornographers, but even without the additional exposure, they've still managed to carve out quite a reputation for themselves since the band's inception three years ago. On their own, they have released two independent albums which both hit number one on college radio across the country, and they recently signed their first record deal with Vancouver-based Mint Records, who put their latest effort, *Ones and Zeros*, on store shelves earlier this fall. Needless to say, the three self-described band geeks have come a long way since high school.

"Brooke, Luke and I started out together in our school's rhythm and blues band—but it really wasn't authentic rhythm and blues, more like these white kids trying to impersonate Aretha Franklin or Otis Redding," she says. "But from the minute we met, we all just got along. When it came time for us to form Immaculate Machine, it just made perfect sense. We'd played together before, and all of the elements just fell into place really quickly. All three of us have always been on the same page, and honestly, as simple as it sounds, I don't think we would have gotten this far if we didn't like each other." V

IMMACULATE MACHINE
With Bella and DJ Nik7 • Sidetrack Cafe • Fri, Nov 18 (8 pm)

POWERPLANT
restaurant & bar

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FIVE O CLOCK CHARLIE
W/ THE STAND UP FIRS AND BROCK TYLER
TICKETS $8 AT THE DOOR

SAT, NOVEMBER 26TH
METHODICAL BREED CD RELEASE
W/ ANGEL GRINDER, SAVANNAH, & RISE IN THE FALL
TICKETS ARE $8 AT THE DOOR

SAT, DECEMBER 3RD
the City Streets
CITY STREETS CD RELEASE
W/ GREYHOUND TRAGEDY & AA SOUNDSYSTEM
TICKETS ARE $8 AT THE DOOR

TUE, DECEMBER 6TH
JORANE
W/ GUESTS
TICKETS ARE $10 IN ADVANCE

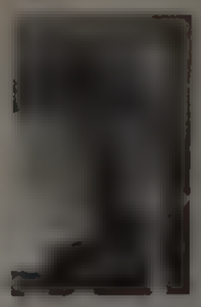
CD TICKETS ARE AVAILABLE AT TICKETMASTER, THE INFOSERVE DESK AT THE BOWLERO, AT BLACKBYRD, MOODY RHYTHM, RECORDS AND NEGATIVES FOR REDS SHOWS. TICKETS ARE ALSO AVAILABLE AT REDS

FRI, DECEMBER 9TH
UASU & THE SOUND RADIO PRESENTS:
ELLIS
W/ RETROGRADE (VANCOUVER), STRADA (CALGARY), WHITFIELD (VANCOUVER)
TICKETS ARE $8 AT THE DOOR

AT THE MYER HOROWITZ THEATRE
TUE, NOVEMBER 22ND
UASU & VUE WEEKLY PRESENT
SARAH SLEAN INTIMATE & SOLO
WITH SPECIAL GUEST CHAD VANGAALEN
DOORS 8:00PM • TICKETS $15 IN ADVANCE

SUN, DECEMBER 4TH
UASU & THE SOUND RADIO PRESENTS:
drive by punch
WITH THE FULLBLAST, A WORLD ASLEEP, THIRTY NIGHTS OF VIOLENCE, & TEN SECOND EPIC
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ALL AGES/LICENSED
DOORS:6:00PM *(AT RED'S)*
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music notes

BY ROSS MOROZ

Trish and Kacie benefit show • With the Dirtbags, Panik Attak, the Pervs and Fistacuffs • New City • Sun, Nov 20 Local punk band the Intensives are currently in the middle of an extremely unwelcome hiatus. On the evening of Friday, September 30, Intensives drummer Trish Kennie and a friend were hit by a truck driven by a drunk driver as the pair crossed Whyte Avenue in front of the 7-11 on 101 Street after a show at nearby Octopus Ink Records.

"I got a phone call early in the morning, and I kind of went 'holy shit,'" says Intensives guitarist Bad Mattitude, a.k.a. Matt Mark, of the moment he heard the pair had been thrown six metres through the air by the impact. "Based on what I heard I actually thought she was done, you know, but they both survived and are recovering."

Both girls are currently in rehab and are expected to recover fully, but as the financial pressures of being unable to work continue to take their toll, the local punk community has come together to organize a charity show to help the pair cover some of their expenses.

"We're putting on this show so that both girls can pay their rent and pay their bills," Mark says, explaining that Kennie's injuries, while serious, appear to be less debilitating than the band originally feared, at least in terms of Kennie's ability to pound the skins.

"She's already drumming again, if you can believe it—we jammed just a few days ago," Mark enthuses. "It will take a few months for her to heal, but she's already doing a lot better than any of us thought, which is great."

While advocacy group Mothers Against Drunk Driving is involved in the show, Mark doesn't necessarily want to focus on this aspect of the evening, instead preferring to gush about what he sees as the overwhelming empathy and generosity of Edmonton's tight-knit punk community.

"The punk scene here is amazing—we have the best punk scene in all of Canada if you ask me," he raves. "Everybody knows everybody, and everybody supports everybody, so this show was really easy to set up."

"We got so many 'get well' emails from guys in other bands—not even just punk bands—and so many people went to see the girls in the hospital to cheer Trish up," Mark continues. "It's been pretty amazing—I'm just so grateful for everything everyone has done to help."

South Side Riots • With London Disturbance Force and Deadcity Serpents • Econo Lounge • Sat, Nov 19 *Chinese Democracy*, the long-awaited new album by the unintentionally self-parodying Guns N' Roses, is rumoured to be slated for release sometime in 2006, nearly 10 years after recording and production began. Comparatively, then, the year-long gap between the recording and eventual release of local surf-rockers South Side Riots' debut full-length seems positively brief.

"We finished the actual recording session in late October of last year, but then we all went on vacations of different sorts, so it's taken a year for us to get it produced and into our hands," explains Riots bassist Mason Wilson, who admits to seeing the humour in the Axl Rose-esque interlude between the album's production and release.

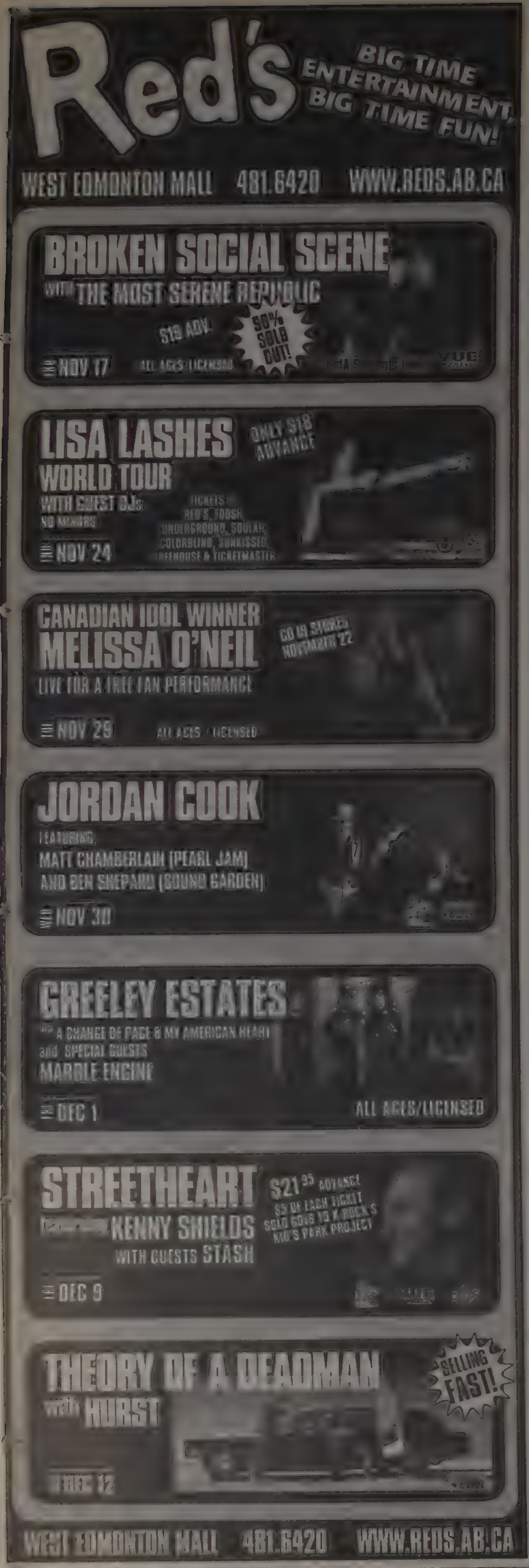
"We were joking about calling the album *Early Years*, because it seems like it was recorded so long ago," he laughs. "I mean, we still play all of the songs on this album, but we have definitely changed a lot as a band since we made this recording. We're hoping to get back into the studio right away so we can release this next one a little quicker."

All the power to them, but, to be honest, this seems a little doubtful. With members having jetted off to Cuba, Atlantic Canada and Fort McMurray in the last year, the Riots find even practicing on a regular basis to be a little taxing. "We've always tried to set up a regular practice schedule, but to be honest we rarely even jam once a week—it's usually a couple of times a month if we're lucky," Wilson admits, although he is quick to point out how little bearing this lack of preparation seems to have on the final product.

"We play shows after not seeing each other for months and they seem to go okay," he laughs. "I mean, this show is on Saturday, and we're probably going to get to practice on Friday for the first time in weeks, but I'm sure we'll sound the same as always."

The Fat Dave Crime Wave • With the Spitfires and Cripple Creek Fairies • Sidetrack Café • Sat, Nov 19 (8 pm) "Fat Dave" Johnston is something of an institution in the local music community. As a member of bands like the Open Wounds and Black Market Inc., and a founding partner of recently deceased independent record store Ruckus on Whyte, Johnston has been a fixture on the E-town scene, but since his departure from Ruckus and the demise of Black Market Inc., Johnston has been conspicuous more so because of his absence than any type of artistic endeavour. This dearth of Fat Dave is set to be ameliorated, however, as Johnston prepares to unleash his latest project, the Fat Dave Crime Wave, with two shows this weekend. So, um, what does the Fat Dave Crime Wave sound like, then?

"It's a little more fun—it's a little swingier, and a little more blues-based," Johnston explains. "I guess I'm getting away from the 'punk rock' thing a bit, although if someone wants to call it punk rock, I'm not going to stop them. The problem is that you can't really say 'punk rock' without someone thinking of Good Charlotte or whoever, which is too bad."





Indeed, although the Crime Wave will likely have at least a little of the raw energy of punk rock, having been officially formed merely three weeks ago in anticipation of this weekend's gigs. "It was like 'hey, let's book a show,' so we were kind of forced to get it together," says Johnston, who is backed up by bassist John Phillips (of Greyhound Tragedy) and drummer David Leigh (Hardy Drew & The Nancy Boys). Because of the pedigree of all three of the trio's members, local audiences may think they know what to expect from the Crime Wave, although Johnston predicts such preconceptions will be shattered.

"I think there's a certain expectation that people might have because all of us in this band have been in or still are in other bands," he admits. "If people expect it to sound like my old bands—and I'm sure there's a few that do—than that's a little narrow-minded. Just because someone plays in one kind of band doesn't mean that's the only kind of band they'll ever play in."



Juliette and the Licks • Starlite Room • Fri Nov [illegible] VUE [illegible] between an aerobics [illegible] curious onlookers [illegible]

Sonance • With Texas Blood Money and Pind • Victory Lounge • Sat, Nov 19 Everyone can probably picture in their mind the stereotypical image of an old-timey hobo—you know, the blown-out shoes, the grizzled beard, the misshapen hat; a caricature, sure, and an outdated one, at that—I mean, no one actually still hops traincars in 2005, do they?

Well, actually...

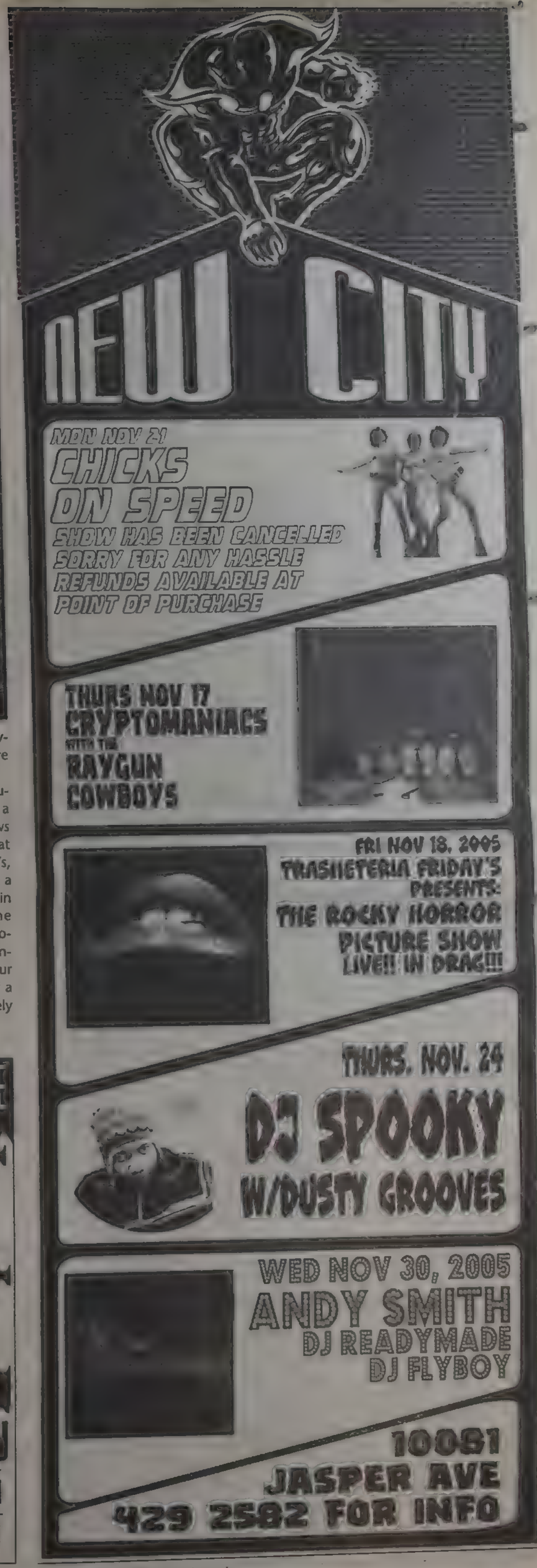
"We were on our way back from a show in Kamloops," begins Lee Waters, guitarist in Jasper-based punk band Sonance, "and we were kind of traveling in a convoy, and one of the vehicles broke down right by Blue River, so the guys that were traveling in that car [guitarist Fabe Valcourt and vocalist Simon O'Mahony] hopped a train from there all the way to just outside Jasper."

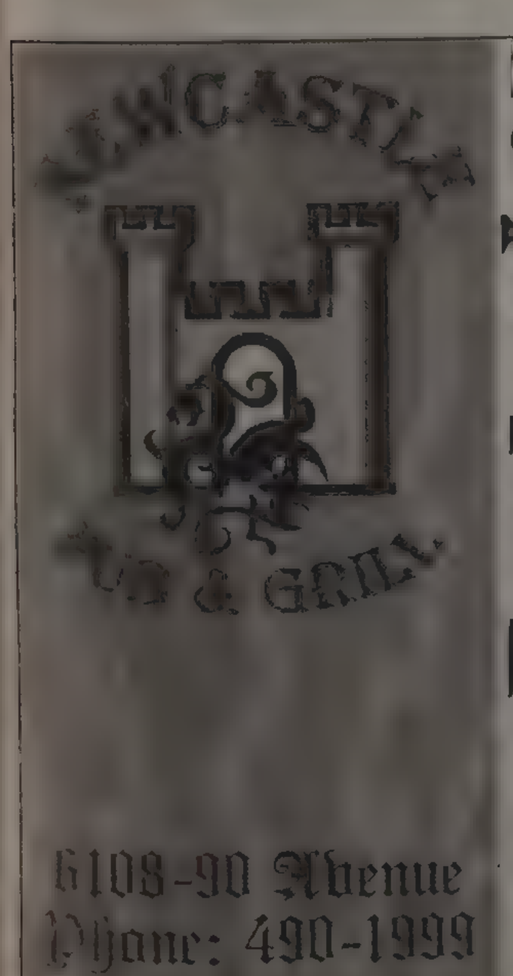
"They must have figured hopping a train would be easier than hitchhiking back home," Waters speculates. "I guess they were, um, hobos."

Waters is unable to provide specific answers to *Music Notes*'s more detailed queries (Did they play harmonica the whole time? Did they carry their belongings in one of those handkerchief/stick contraptions?), instead preferring to talk about how Sonance, which also includes drummer Jamie McCardle and bassist Tom Deagle, ever came to be in a resort town that isn't exactly bubbling over with hot young bands.

"Only Tom is actually born and raised here—the rest of us all transplanted ourselves here from Kamloops or Edmonton," says Waters. "We all came up here to work and party for a year or whatever, but the lifestyle here gets pretty comfortable, and after being here four or five years and having this band we don't feel like we're transients at all."

According to Waters, Jasper is actually not a bad place to call home for a band. "We organize a lot of the shows that come through town—we play at the Atha-B [that is, the bar in Jasper's, ahem, rustic Athabasca Hotel] quite a bit, and if we want to play with certain bands we'll just bring them in," he explains. "We're actually not that isolated—we're four hours from Edmonton, four hours from Calgary and four hours from Kamloops, so it's kind of a nice jump-off spot. Jasper is definitely our home." ◊

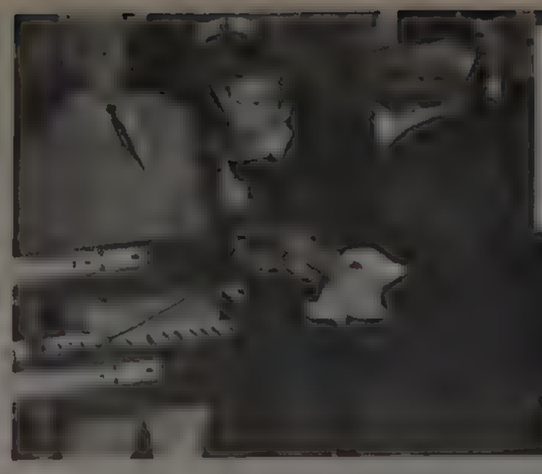




91 THE BOUNCE

BOUNCE 36

1 – SEAN PAUL - WE BE BURNIN'
2 – BOW WOW/ CIARA - LIKE YOU
3 – JELLESTONE/ NELLY FURTADO - FRIENDAMINE
4 – CARL HENRY - I WISH
5 – RIHANNA - IF IT'S LOVIN' THAT YOU WANT
6 – CHRIS BROWN - RUN IT
7 – PRETTY RICKY - YOUR BODY
8 – KANYE WEST/ JAMIE FOXX - GOLD DIGGER
9 – GORILLAZ - FEEL GOOD INC.
10 – MASSARI - REAL LOVE
11 – KMC/ BEENIE MAN/ MASSARI - SOUL ON FIRE
12 – ROSETTE - CRUSHED
13 – T-PAIN - I'M SPRUNG
14 – MARIAH CAREY - SHAKE IT OFF
15 – SIMON WEBBE - LAY YOUR HANDS
16 – KANYE WEST/ ADAM LEVINE - HEARD EM SAY
17 – JULLY BLACK - 5X LOVE
18 – SHAWN DESMAN - MAN IN ME
19 – BLACK EYED PEAS - MY HUMPS
20 – FRANKIE J - MORE THAN WORDS
21 – GWEN STEFANI – LUXURIOUS
22 – MADONNA - HUNG UP
23 – ANDREA LEWIS - FOREVER EVER
24 – K-OS/ SAM ROBERTS - DIRTY WATER
25 – 50 CENT/ MOBB DEEP - OUTTA CONTROL
26 – KREESHA TURNER - BOUNCE WITH ME
27 – K'NAAN - IF RAP GETS JEALOUS
28 – MARCOS HERNANDEZ - IF YOU WERE MINE
29 – GWEN STEFANI – COOL
30 – MARIAH CAREY - DON'T FORGET ABOUT US
31- FORT MINOR - BELIEVE ME
32- THE PUSSYCAT DOLLS - STICKWITCHU
33- BEYONCE/ SLIM THUG - CHECK ON IT
34 - SWEATSHOP UNION - TRY
35- THE SHOW- WATCHIN' ME
MISSY ELLIOTT - LOSE CONTROL



MUSIC WEEKLY

YOUR GUIDE TO LIVE MUSIC IN EDMONTON

Fax your free listings to 426-2889 or e-mail to Glenys at listings@vueweekly.com Deadline is Friday at 3pm

THU LIVE MUSIC

ATLANTIC TRAP AND GILL Jimmy Whiffen

BACKDRAUGHT PUB Open stage

BLUE CHAIR CAFÉ Bob Jahriq and friends; 7pm; donations

CEILI'S Screech; 9pm

STRAWBERRY'S PARTY PUB Open stage hosted by Alberta Crude; 6-10pm

DUSTER'S PUB Jam hosted by

FOUR ROOMS Marc Beaudin Trio

GRINDER Thursday jam night

JAMMERS PUB Thursday open jam, 7-11pm

J AND R BAR AND GRILL Open stage with The Poster Boys (pop/rock/blues), 8:30pm-

J.J.'S PUB Zeroscape (metal)

JULIAN'S PIANO BAR Graham (twisted jazz standards, piano) 7:30-10:30pm

LATIN CLUB AND BILLIARDS Latin Thursdays: live Latin music jam. Dancing, 8pm

NEW CITY LIKWID LOUNGE The Cryptomaniacs (surf/psychedelic) Raygun Cowboys (rockabilly)

NEST Open stage with Nick Zyla every Thu

O'BYRNE'S Hazeldean (rock); no minors; 9:30pm

RED'S Broken Social Scene; all ages licensed event; 8pm (door), 9pm (show); $19 (adv) at TicketMaster, Blackbyrd, Listen HUB, SUB, CAB, ETLC info booths Megatunes, Power

SILVERBACK CAFE LOUNGE Calling Penny, Fallout, 8pm, $8 (door)

STANLEY A. MILNER LIBRARY THEATRE Syncronized DNA featuring Akira Jimbo and Hiroyuki Nontake; 7pm; $5 at Long and

SWEETS Sweetz, T-Bass, Rezdnt Funk

FILTHY McNASTY'S Punk Rock Bingo with DJ S.W.A.G.

GAS PUMP Ladies Nite: Top 40/dance with DJ Christian

GUILTY MARTINI Urban Substance Sound Crew, Invinceable, Shortround, Echo and Eric Santos; no minors; 10pm (door); $9

HALO Deep 'n' Delicious: with Diz; $10 (before 10pm)/$15 (after 10pm)

HAVANA CLUB Urban, hip hop, Reggae beats with 717 Entertainment Spinning

KAS BAR Urban House: with DJ Mark Stevens, 9pm

NEWCASTLE PUB AND GRILL Students Night: hip hop with DJ

OVERTIME BOILER AND TAP-ROOM SOUTH Retro to New: classic rock, R&B, urban and dance with DJ Mikee; 9pm-2am; no cover

RED STAR Underground Hip Hop Night: with DJ Mumps, DJ Dusty Kratez, DJ Nato

THE ROOST Rotating shows Sticky's open stage and the Weakest Link game with DJ Jazzy second and last Thursday; $1 (member)/$4 (non-member)

SAPPHIRE RESTAURANT AND LOUNGE Funkdafied Thursday funk with DJ Leanne Fong

SAVOY Funk and downtempo with Ben Jamin

VICTORY LOUNGE WLCM Thursdays: electro, disco-punk, hip hop with DJ Nik7 and guests; no minors, 9pm (door), $4

WUNDERBAR Up and Down Thursdays, with DJs Loopin' the 3rd, Big Slice

CLASSICAL

CITY HALL Suzuki Charter School performance featuring Andrew Staniland (composer), students from Suzuki Charter School ensemble; 7pm

WINSPEAR CENTRE A Musical Zoo: Robbins Lighter Classics with Edmonton Symphony Orchestra, William Eddins (Music Director), Scott Meek (piano); 8pm; $22-$60

DJS

ARMOURY Vintage Thursdays retro rock, dance and old school hip hop

BILLY BOB'S LOUNGE Escapack

BLACK DOG FREEHOUSE Thump: intronica with the DDK Soundsystem

BUDDY'S NIGHTCLUB DJ Squiggles, Yohko Oh-no

CALIENTE Rememberance Day Jam w/Toronto's DJ Chief (formerly of Baby Blue Sound Crew), MC X-Cell-en-cy; no minors, 10pm (door); $9

DECADANCE Soul Heaven with Spiders (classic rock)

QUEEN ALEXANDRA HALL Atkins Must Die, Self Rule, Chick Maggot, guest; 3-5pm (open stage), 6pm (show)

REXALL PLACE Gwen Stefani, M.I.A.; tickets available at TicketMaster

SIDETRACK CAFÉ Immaculate Machine, Bella, All Purpose Voltage Heroes, DJ Nik7; 8pm; $10 (door)

THE TABERNACLE (blues/rock); 9:30pm-1:30am

URBAN LOUNGE Mourning

WHISTLESTOP Mr. Lucky (blues/roots); 9:30pm-1:30am; no

YARDBIRD SUITE Bill Richards Quartet, Lee Kozak; 8pm (door), 9pm (show); $7 (member)/$11 (guest)

ZENARI'S ON 1ST Sud de Americana Trio (Latin jazz)

DJS

ARMOURY Fishbone Fridays: Top 40 downstairs/retro 80 upstairs

AZUCAR LATIN NIGHTCLUB Top 40 with Latin band and DJ Papi

BACCHUS VODKA BAR Element: D'n'B/house/breaks with Degree, Phatcat, Neal K, Shortee, Sweetz and more

BILLY BOB'S LOUNGE Escapack Entertainment

BOOTS Retro Disco: retro dance

BUDDY'S NIGHTCLUB Dance party with DJ Alvaro

CALIENTE Funktion Fridays, urban with DJ Invinceable, 10pm (door),

DANTE'S BISTRO DJ Johnny Sky

DECADANCE Ladies Night sexy house with Smoov, guests

ESCAPE Fahrenheit Fridays

GAS PUMP Top 40/dance with DJ Christian

HALO Mod Club: indie rock, new wave, Brit pop, and '60s soul with DJ Blue Jay, DJ Travy D; no cover before 10pm; $5 (after 10pm)

HAVANA CLUB Urban, hip hop, Reggae beats with 717 Entertainment Spinning

IRON HORSE Urban dance party

LEVEL 2 LOUNGE Hypnotiq Friday

NEW CITY LIKWID LOUNGE Your Weekly AA Meeting with Jebus and Adam

NEW CITY SUBURBS Trashetenia The Rocky Horror Picture Show; $5 (free before 10pm)

O'BYRNE'S DJ Finnegan, 9pm; no

ONE ON WHYTE Dancing with DJ Emmy

OVERTIME BOILER AND TAP-ROOM SOUTH Retro to New classic rock, R&B, urban and dance with DJ Mikee, 9pm-2am; no cover

RED STAR Loaded Friday: Indie rock and brit pop with DJ Readymade Flyboy

THE ROOST Upstairs: Euro Blitz: best new European music with DJ Outtawak **Downstairs:** DJ Jazzy, $4 (member)/$6 (non-member)

RUM JUNGLE Peoples DJ Spinning

SAPPHIRE RESTAURANT AND LOUNGE Deep House: with Friday resident DJ Luke Morrison

SAVOY DJ Busy B, no cover

SIDETRACK CAFÉ Southerly, The Conversation, Old Seed, 7pm (early show), $8 (door); The Mocking Shadows, 9pm, $10 (door)

SPORTSWORLD INLINE ROLLER SKATING DISCO Friday Retro Night: With Jam Skater Short D, 7pm-midnight

FRI LIVE MUSIC

ALLEGRO George Kovacs (piano)

ATLANTIC TRAP AND GILL Jimmy Whiffen

BLUE CHAIR CAFÉ The Vinyl Experiment, 9pm; donations

BRAVO BISTRO Mo Letever Trio

CASINO EDMONTON Pam Proud (country/rock)

CASINO YELLOWHEAD Robin Kelly and Thomas Alexander (tribute show)

CEILI'S The Kick It Bros; 9pm

CONVOCATION HALL Live Africa Red Cross Benefit Concert: Emcee E, Eshod Ibn Wyza, ISOKAN Africa, Jewels of Isis, Kenya Kondo, Politic Live; $7 (student)/$10 (non-student)/free (10 and under) at door, U of A info booths (SUB HUB, CAB)

FOUR ROOMS Marc Beaudin Trio

GRINDER Mama Rock

HORIZON STAGE Maria Dunn (Celtic/folk); 7:30pm, tickets available at Horizon Stage box

JAMMERS PUB Country/rock band; 9-2am

JEFFREY'S CAFÉ Jean Czapla (jazz); 8:30pm, $7

J.J'S PUB Bad Seed (rock)

JULIAN'S PIANO BAR Dennis (favountes, piano); 7:30-10:30pm

KOSMIC KAFÉ Down to the Wood, Rhea March; 7pm (door), 8pm (music), $12 (adv)/$15 (door)

NEWCASTLE PUB The Barkin'

STANDARD All New Q107 Fridays: hosted by Harman B and DJ Kwake, live to air

STARLITE ROOM Cherry Fridays alternative dance with DJ Jason; no cover; 9pm; $4

STONEHOUSE PUB Top 40 with DJ Tysin

TWILIGHT AFTERHOURS Flashback: house/hard with Johnny Dangerous, Andy Inertia, guests; 1-7am

WUNDERBAR Sergio Georgini's Friday Wind Down: with DJ Calibar

Y AFTERHOURS Foundation house/breaks/garage with Anthony Donahue, Nestor Delano, Dragon, Ryan Wade, Roofio, Bree, Nic-E, 1am-8am

SAT LIVE MUSIC

ALLEGRO Terry Jorden (piano); 6-9pm

ATLANTIC TRAP AND GILL Jimmy Whiffen, Penny's Whistle and friends

BLACK DOG FREEHOUSE Hair of the Dog; 4-6pm; no cover

BLUE CHAIR CAFÉ Mike Sadava and John Gulak; 8pm

BRAVO BISTRO Marshall (Doctor of Blues), Lawrence and Dave Crawdad Cantera (blues); $5

CASINO EDMONTON Pam Proud (country/rock)

CASINO YELLOWHEAD Kelly and Thomas Alexander (tribute show)

DARIEN LOUNGE Jean Czapla and the Uptown Trio

FESTIVAL PLACE The Nomads (Black & White fundraising gala); 7:30pm; $100 (incl. dinner and spirits)

FOUR ROOMS Marc Beaudin Trio

GRINDER Mama Rock

JEFFREYS CAFÉ Smooth Jazz Trio, featuring Bruce Mohacsy (jazz); 8:30pm; $7

JAMMERS PUB Saturday open jam, 3-7:30pm; country/rock band, 9pm-2am

J.J'S PUB Bad Seed (rock)

JULIAN'S PIANO BAR The Helena Magerowski Quartet; 8:30-11:30pm

METRO CLUB AND BILLIARDS Live bands, Metro Idol competition; 8pm

NEWCASTLE PUB The Barkin' Spiders (classic rock)

QUEEN ALEXANDRA COMMUNITY HALL Northern Light Folk Club: Roy Forbes, Anna Somerville and David Ward; 8pm; $18 at TIX on the Square, Acoustic Music, Myhre's

RENDEZVOUS Gate, Some Won Spit (heavy alt)

ROYAL ALBERTA MUSEUM THEATRE Northern Bluegrass Circle Music Society: James King Band; tickets available at the Wednesday night Jam at Pleasantview Community Hall, Southside Sound, Myhre's, door

SIDETRACK CAFÉ The Spitfires, Cripple Creek Fairies, The Fat Dave Crime Wave; 8pm; $10 (door)

THE TAPHOUSE SlowBurn (blues/rock); 9:30pm-1:30am

URBAN LOUNGE Mourning

VICTORY LOUNGE Sonance, Texas Blood Money, PIND; no minors event; 8pm (door); $8 (door)

WHISTLESTOP Mr. Lucky (blues/roots); 9:30pm-1:30am; no

YARDBIRD SUITE Tony Wilson Sextet; 8pm (door), 9pm (show) $10 (member) $14 (guest)

CLASSICAL

CONVOCATION HALL Edmonton Chamber Music Society: Pacific Baroque Orchestra; 8pm; $30 (adult)/$20 (senior)/$5 (student) at TIX on the Square, The Gramophone

FACULTE ST. JEAN Edmonton Raga-Mala Music Society: Gaun Guha (vocal); 7:30pm; $18 (adult)/$14 (student/senior/Raga Mala Society member) at TIX on the Square, door

FINE ARTS BUILDING Quintet Masterclass; 4-5:45pm

FINE ARTS BUILDING Tromb Masterclass with Doug Burd 8pm

JOHN L. HAAR THEATRE H (acappella); tickets available on The Square

MACDONALD UNITED CHURCH Sanctus: Anose Women's Ch Camera Singers; 8pm; $1 adult)/$10 (adv. student TIX on the Square; $15 (d adult)/$12 (door student

STUDIO 7 Composer in r (composition) with Gary Kul 12-1pm

WINSPEAR CENTRE Nation Centre Orchestra, Edmonton Symphony Orchestra, featu Amanda Forsyth (cello), J Linnebach (violin) with Ma Zukerman; 8pm; $45-$125 student choir loft seating) a Winspear Centre box office; concert performance (6:30 7:15pm) in the main lobby Kokopelli Youth Choir

DJS

AZUCAR LATIN NIGHTCLUB T 40 with Latin band and DJ Pap

DANTE'S BISTRO DJ Johnn

ESCAPE Saturday Night Hou Party: with Urban Metropolis featuring Harman B and DJ Kwak 9pm

GUILTY MARTINI Jelleesto

HALO For Those Who Know: with Junior Brown, Waylon Sherring Remo, guests; no entry after 1:45am; $5

LEVEL 2 LOUNGE Hous Groovy Cuvy and guest DJs

ONE ON WHYTE Dancing with Emmy

SPORTSWORLD ROLLER SKATING DISCO Top 40 request, retro disco with Confusion, Short D and C.J.; 1-5pm and 7-midnight

TWILIGHT AFTERHOURS Anthem: hard NRG/trance/funky with Jeff Hillis, DTDR, Big Daddy, STX, Tweek, 1am-8am

SUN LIVE MUSIC

ATLANTIC TRAP AND GILL Denno

BLACK DOG FREEHOUSE ReClaim Sundays: Funky jazz hosted by Rubim Metha, Lane Arendt and guests; no cover

BLIND PIG Carmen's Sunday live

BLUES ON WHYTE Laura Vinson and Free Spirit, Cold Feet (classic rock/blues), The Edmonton Pipe Band, The Ruminators (rock), Pete Turland and friends (blues) and more; $10; fundraiser for the

CARGO AND JAMES TEA SHOPPE Open stage with Bob [illegible], 7-10pm

JAMMERS' PUB Sunday open [illegible] am, 4-8pm

NEWCASTLE PUB Open Stage [illegible] Wil e James and Crawdad, [illegible]pm

OSCARS PUB Open stage [illegible]days hosted by Chris Wynters a Captain Tractor (8-11pm)

ROSEBOWL Jam with the Swamplowers 10pm

SIDETRACK CAFÉ Under the Covers Sundays: DJ Dudeman, Love Junk, 9pm, $6

CLASSICAL

BLUE CHAIR CAFÉ Rosette Guitar Duo; noon; donations

ST TIMOTHY'S ANGLICAN CHURCH The Pink Element Ensemble, Wei Hsi Hu (conductor), Jeremy Spurgeon (piano), Daniel Davis (saxophone), Wei Hsi Hu (choral conducting); 3pm; free

WINSPEAR CENTRE Constellations: Organ Extravaganza: featuring organists David Palmer, Marnie Giesbrecht, Duo Majoya (Marnie Giesbrecht and Joachim Segger), percussionist Brian Jones, in honour of the late Dr. Stuart Davis, 8pm, tickets at U of A Department of Music (492-0601), Winspear Centre box [illegible]

WINSPEAR CENTRE Scottish Fantasy: Davis Sunday Showcase: Edmonton Symphony Orchestra, William Eddins (conductor), Caitlin Tully (violin), Charles Hudelson (clarinet); 2pm; $22-$50 at Winspear Centre box office ($15 student/senior rush tickets available two hours prior)

DJS

BACKSTAGE TAP AND GRILL Industry Night: with Atomic Improve, Jameoki and DJ Tim

BUDDY'S NIGHTCLUB Stardust [illegible]: with Mz Bianca and Mz Vanity Fair, DJ Eddy Toonflash

CALIENTE Urban Ladies Night: 91.7 the Bounce on location with DJ Invinceable, Game, Weapon X, 10pm

DECADANCE Worship with Big Daddy, DTDR, guests; 10am-close

GRINDER Soul Sundays: with [illegible]

HALO Popscene: Indie hits, forgotten classics, underground favourites with S Master F, Floormatt, Kyle, G-Spot, Jer-Lo, Travy D; 9pm (door); no cover

ONE ON WHYTE Vinyl side Sundays: with top spin DJs

RUM JUNGLE Service Industry Night

SAVOY Mondo Electreau: surf, garage with DJ Dan Electreau

STOLLI'S Stolli's House Arrest: with Johnny Dangerous, Andy Inertia, guests

VICTORY LOUNGE Self Help Sundays: punk rock, hip hop with DJ Slipped Disc

WUNDERBAR [illegible] Shakin' Sundays: rockabilly, psychobilly

MON
LIVE MUSIC

JULIAN'S PIANO BAR Graham (twisted jazz standards, piano); 7:30-10.30pm

L.B.'S PUB House band; 9:30pm-1am; no cover

NEW CITY LIKWID LOUNGE Chicks on Speed, DJ Nik7; $18 (adv) at Listen, Freecloud, Megatunes, Blackbyrd; $20 (door)

NEW YORK BAGEL CAFÉ Marco Clavena (samba to Bolero) every Monday

RED'S Avenged Sevenfold, Taste of Chaos, Bullets And Octane, Death By Stereo, Saosin; 6pm (door), 7pm; all ages event; $19 (adv) at TicketMaster, Megatunes, FS (WEM) Freecloud, Red's

SIDETRACK CAFÉ Open stage Mondays, hosted by Ben Spencer; 9pm; no cover

TAPHOUSE Monday Live: with Big Tickle; 8:30-11.30pm; no cover

DJS

BLACK DOG FREEHOUSE DJ Pennytentiary

BUDDY'S NIGHTCLUB Ashley Love and DJ Alvaro

FILTHY McNASTY'S Metal Mondays with DJ S.W.A.G

SIDETRACK CAFÉ Open Stage Mondays with host Ben Spencer; 9pm; no cover

[illegible] Armada: Rock and Roll with Herman Menderchuck

TUE
LIVE MUSIC

BLIND PIG Open stage with Mark Ammar

DRUID (JASPER AVENUE) Open stage with Chris Wynters and guest

HONEST MUR'S Jam session hosted by the Retro Rockets Band; 9pm

JULIAN'S PIANO BAR Graham (twisted jazz standards, piano); 7:30-10:30pm

LEGENDS PUB Open jam hosted by Gary Thomas

MYER HOROWITZ THEATRE Sarah Slean, Chad VanGaalen; 8pm (door), 9pm (show); $15 (adv) at TicketMaster, U of A info booths (HUB, SUB, CAB), Power Plant, Listen, Megatunes, Blackbyrd

O'BYRNE'S Celtic night with Shannon Johnson and friends; 9:30pm

SIDETRACK CAFÉ Great Lake Swimmers, Field and Stream, Craig Schram (of Five Oclock Charlie); 8pm; $9 (adv)/$12 (day of)

URBAN LOUNGE Salsa and the City; 9pm, Salsa dance lessons 8pm; $5 (door)

[illegible] all ages event; 7pm (door), 8pm (show); $49.50 (adv) at Winspear box office

YARDBIRD SUITE Tuesday jam session: Wayne Feschuk; 8pm (door), 9pm (show); $3

CLASSICAL

CONVOCATION HALL University Symphony Orchestra, Michael Massey (conductor); 8pm; $10 (student/senior)/$15 (adult)

DJS

[illegible] with DJ Sean

BUDDY'S NIGHTCLUB Mailbox, DJ Arrowchaser

CALIENTE Bashment Tuesdays: Reggae open mic with Elite Reggae Sounds, Bomb Squad, Q-B, Chrome Nine, Southside Sound; no minors; 11pm; no [illegible]

[illegible] Trivia with DJ Whit-Ford

NEW CITY SUBURBS Bingo with DJ Dildozer and MC Fistinyourface

NEW CITY LOUNGE Dominion with DJ Scott and goth-metal guests

THE ROOST Flamingo Bingo: with DJ Janny; 8-midnight; $1 (member)/$4 (non-member)

SAPPHIRE RESTAURANT AND LOUNGE Tapa Tuesday: popular house beats with DJ Kevin Wong

URBAN LOUNGE Salsa and the City; 9pm; Salsa dance lessons 8pm; $5 (door)

VICTORY LOUNGE Youth Beat, hip hop, electro, indie rock, dance punk, funk with DJ Cadence Weapon; no minors; 9pm (door); $2

WUNDERBAR Tuesday Night Shakedown: Featuring Hug Patrol

WED
LIVE MUSIC

ATLANTIC TRAP AND GILL Open mic with Duff Robison; 8pm

JULIAN'S PIANO BAR Dennis (favourites, piano); 7:30-10:30pm

[illegible] Jamming Wednesdays featuring the Metro World Beat Band with Ennque

O'BYRNE'S Chris Wynters and friends; 9:30pm

PLEASANTVIEW HALL Northern Bluegrass Circle Music Society bluegrass jam; 7:30pm

ROSSDALE COMMUNITY HALL Little Flower open stage hosted by Brian Gregg; 8pm

SIDETRACK CAFÉ Masta Ace, DJ Weez-El, Non Status, Contraband, $17 (adv)/$22 (door)

URBAN LOUNGE Seven Devil Fix, [illegible]

CLASSICAL

[illegible] Music Wednesdays At Noon Strathcona String Quartet; 12:10-12.50pm; free

DJS

[illegible] Gulch: with DJ Buster Friendly; no [illegible]

[illegible] Gone Wild Midnite: with DJ Eddy Toonflash, Mia Fellow, Ashley Love, Yohko Oh-no, guests

ESCAPE Wild on Wednesday

J.J.'S PUB Subculture Night: psychobilly, rockabilly, punk with DJ Kustom

LEGENDS PUB Hip hop/R&B with DJ Spincycle

[illegible] Glam, punk, indie with DJ Skinny J, G-Wiz

RED STAR Funk 'n' Soul: funk, disco, soul with Junior Brown

THE ROOST Amateur Strip: Weena Luv, Sucky Vicky with DJ Alvaro; $1 (member)/$4 (non-member)

STANDARD Wednesday Gone Wild Feat: with DJ Nestor Delano

[illegible] Wednesdays: retro alternative dance with DJ Jason, no minors, 9pm (door); $4

[illegible] Wednesdays: 21st Century Electro Disco Rock Mashup with DJ David Stone; no minors; 9pm (door); $4

WUNDERBAR Psycho Nite: with DJs Seizures, Jony Bologna, Take it to the Hil Rahl

VENUE GUIDE

ALLEGRO 10011-109 St, 424-6644

ARMOURY 10310-85 Ave, 702-1800

ATLANTIC TRAP AND GILL 7704-104 St, 432-4611

[illegible] 11733-78 St, 479-7400

[illegible] 10324A-82 Ave, upstairs, 436-4418

BACKSTAGE TAP AND GRILL 12536-137 Ave, 457-[illegible]

BILLY BOB'S LOUNGE Continental Inn, 16625 Stony Plain Rd, 484-7751

BLACK DOG FREEHOUSE 10425-82 Ave, 439-1082

BLIND PIG 32 St. Anne Street, St. Albert, 418-6332

BLUE CHAIR CAFÉ 9624-76 Ave, 989-2861

BLUES ON WHYTE 10329-82 Ave, 439-5058

BOOTS 10242-106 St, 423-5014

BRAVO BISTRO Citadel Theatre, 9828-101A Ave, 424-10[illegible]

BUDDY'S NIGHTCLUB 11725B Jasper Ave, 488-6636

CALIENTE 10815 Jasper Ave, 425-0850

CASINO (EDMONTON) 7055 Argyll Rd, 463-9467

CASINO (YELLOWHEAD) 12464-153 St, 463-9467

CITY HALL Sir Winston Churchill Square

CONVOCATION HALL U of A Campus, 420-1757

DANTE'S BISTRO 17328 Stony Plain Rd, 486-4448

DECADANCE 10018-105 St, 990-1792

ESCAPE WEM, Upper level, 444-2335

FACULTÉ ST. JEAN 8406-91 St, 716-1950

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378

FILTHY McNASTY'S 10511-82 Ave, 432-5224

FINE ARTS BUILDING 1-23, U of A, 8807-112 St

FOUR ROOMS Edmonton Centre, 102 Ave, 426-4767

GAS PUMP 10166-114 St, 488-4841

GRINDER 10957-124 St, 453-1709

GUILTY MARTINI 10338-81 Ave, 433-7183

HALO 10538 Jasper Ave, 423-HALO

HAVANA CLUB 10220-103 ST, 423-7707

HORIZON STAGE 1001 Calahoo Rd, Spruce Grove, 962-8995

IRISH CLUB 12546-26 St, 453-2249

IRON HORSE 8101 Gateway Blvd, 438-1907

J.J.'S PUB 13160-118 Ave, 489-7462

JAMMERS PUB 11948-127 Ave, 451-8779

JEFFREY'S CAFÉ AND WINE BAR 9640-142 St, 451-8890

JOHN L. HAAR THEATRE Grant MacEwan Campus, 10045-156 St

KAS BAR 10444-82 Ave, 433-[illegible]

KOSMIC KAFÉ Centre for Spiritual Awareness, 7621-101 Ave, 469-1909

LEGENDS PUB 6104-172 St, 481-2786

LEVEL 2 LOUGE 11607 Jasper Ave, 2nd Fl, 447-4495

McDOUGALL UNITED CHURCH Banquet Hall, 101 St, 468-4964

METRO CLUB AND BILLIARDS 10250-106 St, 990-0704

MYER HOROWITZ THEATRE Students Union Building, U of A Campus

NEST NAIT, 11762-106 St, 471-7603

NEWCASTLE PUB 6108-90 Ave, 490-1999

NEW CITY LIKWID LOUNGE 10081 Jasper Ave, 413-4578

NEW CITY SUBURBS 10081 Jasper Ave, downstairs, 413-4578

NEW YORK BAGEL CAFÉ 8430 Gateway Blvd, 432-2003

O'BYRNE'S 10616-82 Ave, 414-6766

ONE ON WHYTE 10544-82 Ave, 437-7699

OSCARS PUB 221 Chippewa Rd, Sherwood Park, 467-0052

OVERTIME BOILER AND TAPROOM South Whitemud Crossing, 106 St, 485-1717

POWER PLANT U of A Campus, 492-3101

QUEEN ALEXANDRA COMMUNITY HALL 10425 University Ave, 420-1757

RED'S WEM Phase III, 481-[illegible]

RED STAR 10534 Jasper Ave, 428-0825

RED STRAP 10305-97 St, 497-2211

RENDEZVOUS 10108-149 St, 444-1822

REXALL PLACE 7424 118 Ave, 471-7210

THE ROOST 10345-104 St, 426-3150

ROSEBOWL 10111-117 St, 482-2589

ROSSDALE HALL 10135-96 Ave, 429-3624

ROYAL ALBERTA MUSEUM THEATRE 12845-102 Ave, 453-9100

RUM JUNGLE Phase 2, upper level, WEM, 486-9494

ST TIMOTHY'S ANGLICAN CHURCH 8420-145 St, 492-[illegible]

SAPPHIRE RESTAURANT AND LOUNGE Whyte Ave, 437-0231/710-1625

SAVOY 10401-82 Ave, 438-0373

SIDETRACK CAFÉ 10333-112 St, 421-1326

SPORTSWORLD INLINE AND ROLLER DISCO 13710-104 St, 472-6336

STANDARD 6107-104 St, 438-2582

STANLEY A. MILNER LIBRARY THEATRE 7 Sir Winston Churchill Sq, 423-4448

STARLITE ROOM 10030-102 St, 428-1099

STOLLI'S ON WHYTE 2nd floor, 10368 Whyte Ave, 437-[illegible]

STONEHOUSE PUB 11012 Jasper Ave, 420-0448

STUDIO 7 Room 2-7, U of A

TAPHOUSE 9020 McKenny Ave, St. Albert, 458-0860

TICKETMASTER 451-8000

TIX ON THE SQUARE Interpretive Centre, Churchill Sq, 9930-102 Ave, 420-1757

TWILIGHT AFTERHOURS 10018-105 St

URBAN LOUNGE 8111-105 St, 439-3388

VICTORY LOUNGE 10030-102 St (downstairs), 428-1099

WHISTLESTOP LOUNGE 12416-132 Ave, 451-5506

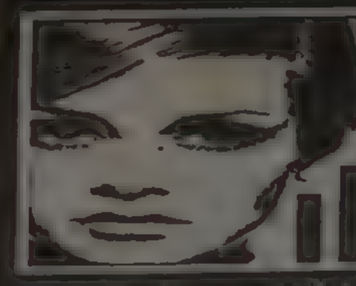
WINSPEAR CENTRE 9720-102 Ave, 451-8000

WUNDERBAR 8120-101 St, [illegible]

Y AFTERHOURS 10028 102 [illegible]

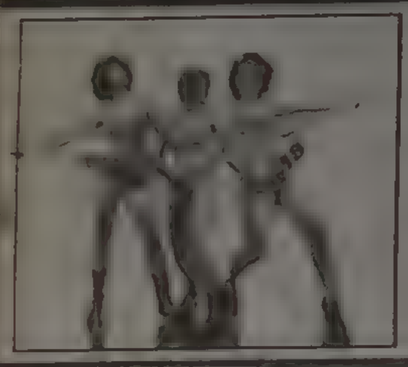
ZENARI'S ON 1ST 10180-101 St, 423-5409





SO & SO CONCERTS

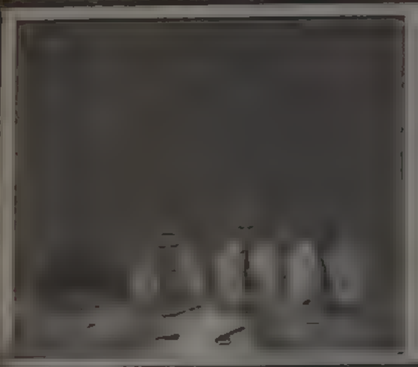
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MON NOV 21

CHICKS ON SPEED

SHOW HAS BEEN CANCELLED
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POINT OF PURCHASE

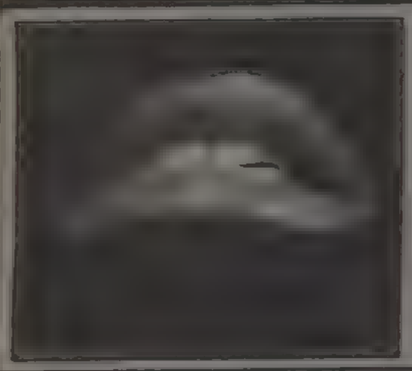


THURS NOV 17

CRYPTOMANIACS

WITH THE

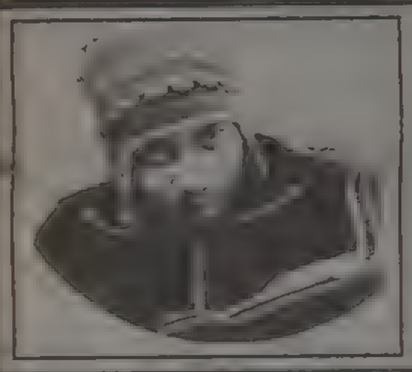
RAYGUN COWBOYS



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THURS. NOV. 24

DJ SPOOKY

W/DUSTY GROOVES



WED NOV 30, 2005

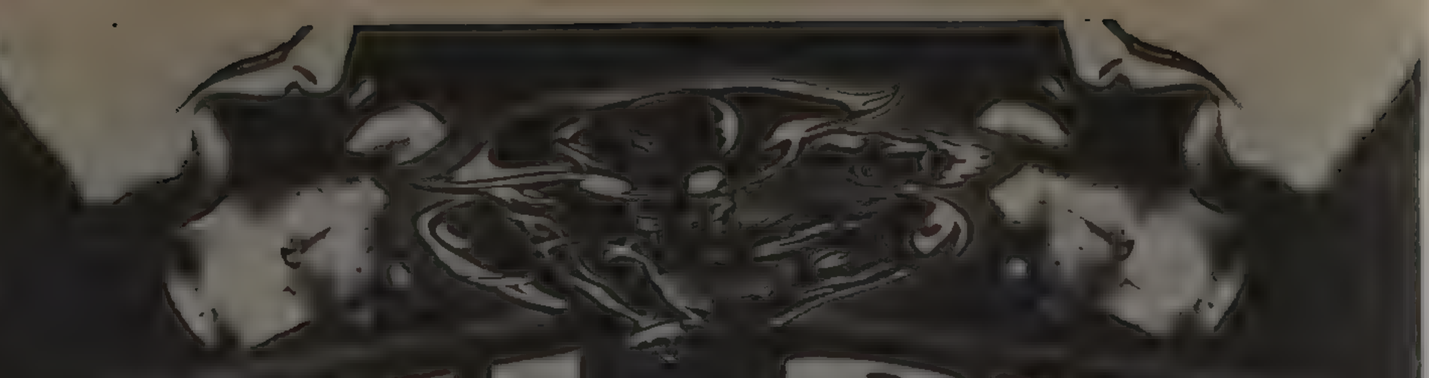
DJ ANDY SMITH

DJ READYMADE
DJ FLYBOY



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Lake placid

Tony Dekker takes things down a step with peaceful indie folk of Great Lake Swimmers

BY EDEN MUNRO

As the driving force behind Ontario's Great Lake Swimmers, Tony Dekker has a gift for writing ethereal tunes that drift languidly but inevitably around the listener. He also has a penchant for recording his songs in unique locations in his quest to avoid sterile, studio-bound performances; the first Great Lake Swimmers album was recorded in an abandoned grain silo, and their new album, *Bodies and Minds*, was put to tape in a lakeside church in rural southern Ontario.

"One thing that really concerns me with the recording method and the process of capturing the songs on tape is getting the sound of a location, too," Dekker explains. "For example, like with *Bodies and Minds*, with the church, it was the kind of sound that you can't get from a box. You kind of have to be there; you have to absorb that sound to get that special reverb."

While there are shades of traditional folk and country sounds on *Bodies and Minds*, the music refuses to be shackled to any one specific genre. "It's maybe traditional in a nontraditional way," Dekker suggests. "It ties into the folk tradition in a way, but it's also maybe tied into indie rock. It's kind of like it's got both of those influences in there."

For Dekker, even the name of the band is difficult to pin down to a single description. "It is kind of a geographical reference in a way," he offers. "I grew up on Lake Erie and also spent some time on Lake Huron, and now I'm living in Toronto on Lake Ontario. It's a geographical reference, but also kind of a metaphor in a way too. I mean, you can read into it as far as you want too. I just think it's a metaphor for a lot of things, like getting across to the other side."

THAT SENSE OF EXPLORATION runs throughout Great Lake Swimmers' music, and Dekker says that he truly enjoys the creative process of writing and recording, though he admits playing live has its own rewards. "It's nice to be able to share the music and meet the people who are listening to your record," he says. "It's one thing to make music and write it and record, and it's another thing to share it with people."

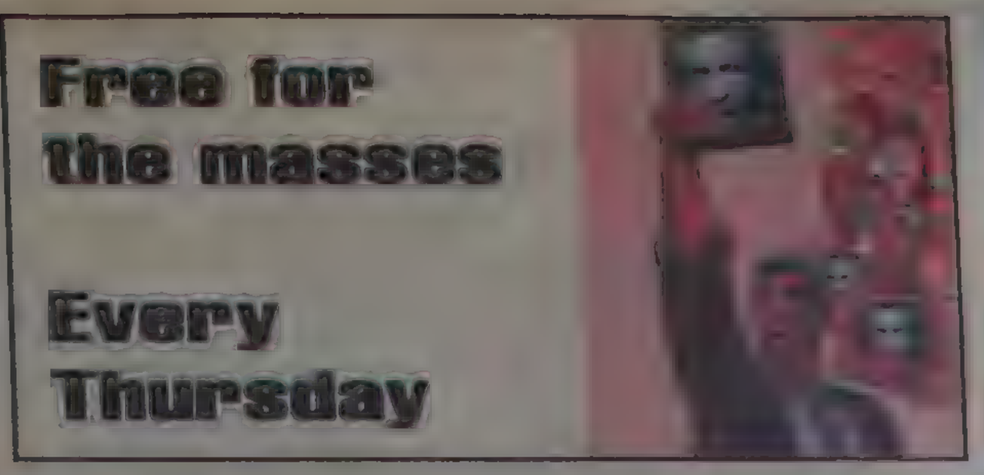
Although Dekker is backed up on *Bodies and Minds* by several musicians who have settled into regular roles in the band, right now he's out on the road solo. He doesn't see that as being detrimental to the music, though. "I kind of approach it as something new," he explains. "Even when we do play with the backing guys in the band, I've rearranged some of the songs from the first record which are much more stripped down. I kind of treat the live and the recording thing as two separate entities.

"I think it works equally as well both as a solo thing and as a band thing," he continues. "With the band, maybe there's just a little bit more variety instrumentation-wise, but the songs are essentially the same. The most important thing for me is to adapt those songs to different situations. It would be very, very difficult for me to recreate the sound of the record in a live setting. I don't really worry too much about making it sound like the record; I think as long as the mood is there and as long as the feel is there, then I'm happy with the show."

In the end, Dekker's gentle, haunting songs are the perfect antidote to loud rock 'n' roll. "It's quiet listening music," Dekker says happily. "So if you're into a quiet night, then maybe it's the music for you." ◊

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Esteemed soloists Amanda Forsyth and Jessica Linnebach look forward to playing for a hometown crowd

BY **SARAH CHAN**

Along with their visit to the Winspear Centre for the Arts this Saturday, two rising soloists will also be coming home to visit friends and family. For cellist Amanda Forsyth and violinist Jessica Linnebach, Edmonton is more than just a stop on the National Arts Centre (NAC) Orchestra's prairie tour; it's an opportunity to visit with their fathers, who are in turns both prominent Edmonton-based music personalities.

Juno award winner and principal cellist Amanda Forsyth will be soloing in her father's composition "Electra Rising," backed by both the NAC and the Edmonton Symphony Orchestra. According to Forsyth, the piece by her father, world-renowned Canadian composer and three-time Juno winner Malcolm Forsyth, was inspired by and written for his daughter. "It's actually biographical; the story of my life through his composing ," she explains. "It goes through birth and innocence, trials and tribulations, and then the calm before the storm, then the storm, and taking flight into full-fledged artist."

In another sort of homecoming, "Electra Rising" also has roots at the Winspear. "I actually recorded it in the Winspear centre before the audi-

PREVUE CLASSICAL

ence seats were in," Amanda recalls. "It's one of the first things that was done in there." And though it has been eight years since the debut, she hasn't grown tired of playing her father's composition. "It's very beautiful, and each time I play it, I always have different ideas.".

Fellow soloist and violinist Jessica Linnebach is also excited about performing in her hometown—"I'm always going to be an Alberta girl," she smiles. Linnebach will play Bach's "Concerto For Two Violins in D minor" with the NAC's conductor and co-soloist Pinchas Zuckerman. Linnebach's skills have taken her all over the world, both with the NAC and the Zuckerman Chamber Players, a quintet of NAC members.

The path to success has seemed natural for Linnebach. "It just sort of happened," she says. "When I went away for school at Curtis, I didn't even know what it was." (The Curtis Institute of Music just so happens to be one of the premier music conservatories in the world.) "When I got there it just sort of kept going," she explains. "I never made the choice that I wanted to become a professional musician. I always feel very lucky."

ONE MIGHT ASSUME that globe-trotting musicians like Forsyth and Linnebach would find a tour through the prairies anticlimactic, but nothing could be further from the truth. A central component of the NAC's musical mandate is education, and Forsyth feels that it is important to expose children and the heretofore uninitiated to classical music. "Playing for people who don't have access is sort of our job; it gets rid of the whole snobbery of classical music," she says. "Making sure that everyone has access to it is very Canadian of us, I would say! We take ourselves to them."

Whether the audiences are made up of children or long-time classical music lovers, these artists share a commitment to music. "It's my life... it's everything," says Linnebach. "It's the way I express myself. I can't imagine not playing—it just seems like the most natural thing."

"It never turns off; you don't turn off the musical brain," Forsyth agrees. "It just keeps going, the brain and the soul... you're feeling, listening and learning."



No matter whether novice or seasoned concertgoer, all those lucky enough to be in attendance are sure to hear something special as these two rising stars and massed orchestras come together in a special treat for the hometown crowd.

SARAH FORSYTH AND JESSICA LINNEBACH
Conducted by Pinchas Zukerman • Winspear Centre • Sat, Nov 19 (7:30 pm)



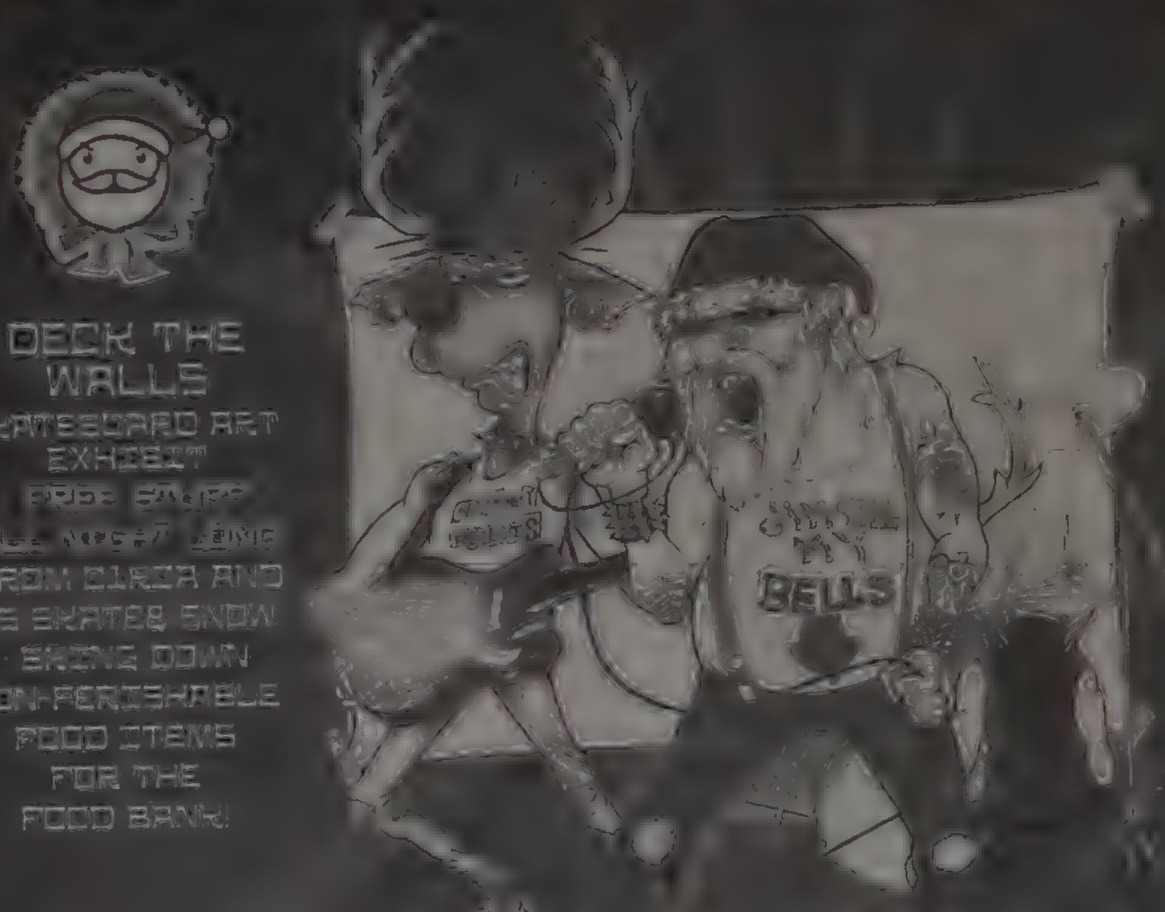
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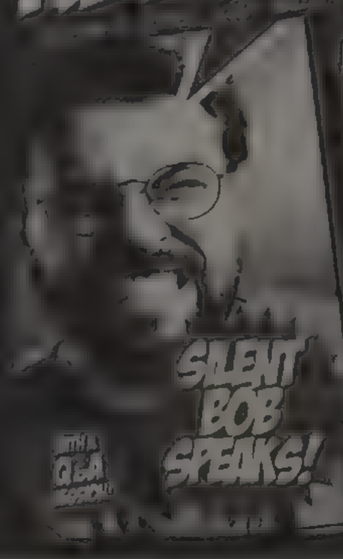
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You're fired

They may not be great at making friends, but Vancouver's the Spitfires sure can rock

BY MICHAEL LAROCQUE

"For the most part," declares Spitfire's frontman Jason Solyom, "anything you read about us that comes out of Toronto is a bullshit lie."

A bold statement, considering that most independent bands clambering for recognition would walk over their own mothers for press—not to mention *national* press coming out of Toronto—but it seems Vancouver-based punk-rockers the Spitfires have had enough to satisfy the craving. After playing a Toronto show two years ago, the band raised the ire of club owners when they decided to set off a chemical-filled fire extinguisher onstage, a seemingly playful act that left patrons with burning tongues and the owners with a hefty cleaning bill. When they played a venue owned by the same management eight months later, they were heading for a situation that would end with their breakup.

"We were in the middle of our set and the club had some guy shut the microphones off and had bouncers come up on stage while we were playing," recalls Solyom. "They pulled me off the stage and threw me out the front door. They gave the other guys enough time to put their guitars in their cases and one by one tossed them out the front door, too. We got bounced from our agency group and then [the Toronto press] started a lot of weird stuff about how we broke up because of Toronto, which was bullshit. That *was* our last show, though."

While this might seem like a

PREVIEW **PUNK**

half-hearted denial given the circumstances, the fact that Solyom was able to resurrect the band after its demise lends credit to his claim that their experience in Toronto did not cause their split. As for what actually did lead to the break-up—well, even Solyom isn't actually sure.

"I really don't know what happened," he shrugs. "I think I quit about two or three years ago—it was just too much. We never practiced anymore, we didn't write any songs... no one was really into it, so we just stopped. When our bass player CC returned from Germany we got drunk and decided to reunite."

ANNOUNCING THE GROUP'S rebirth on their website this past June, the main question that the band faced was where they could play. Already carrying no small amount of disdain for the Toronto scene, the Spitfires have also grown to harbour their own amount of derision for their hometown of Vancouver. While the band is focused on coming up with new material, the places they have to test out their works in progress are limited not by availability, but rather by the Spitfires own feelings for their hometown scene.

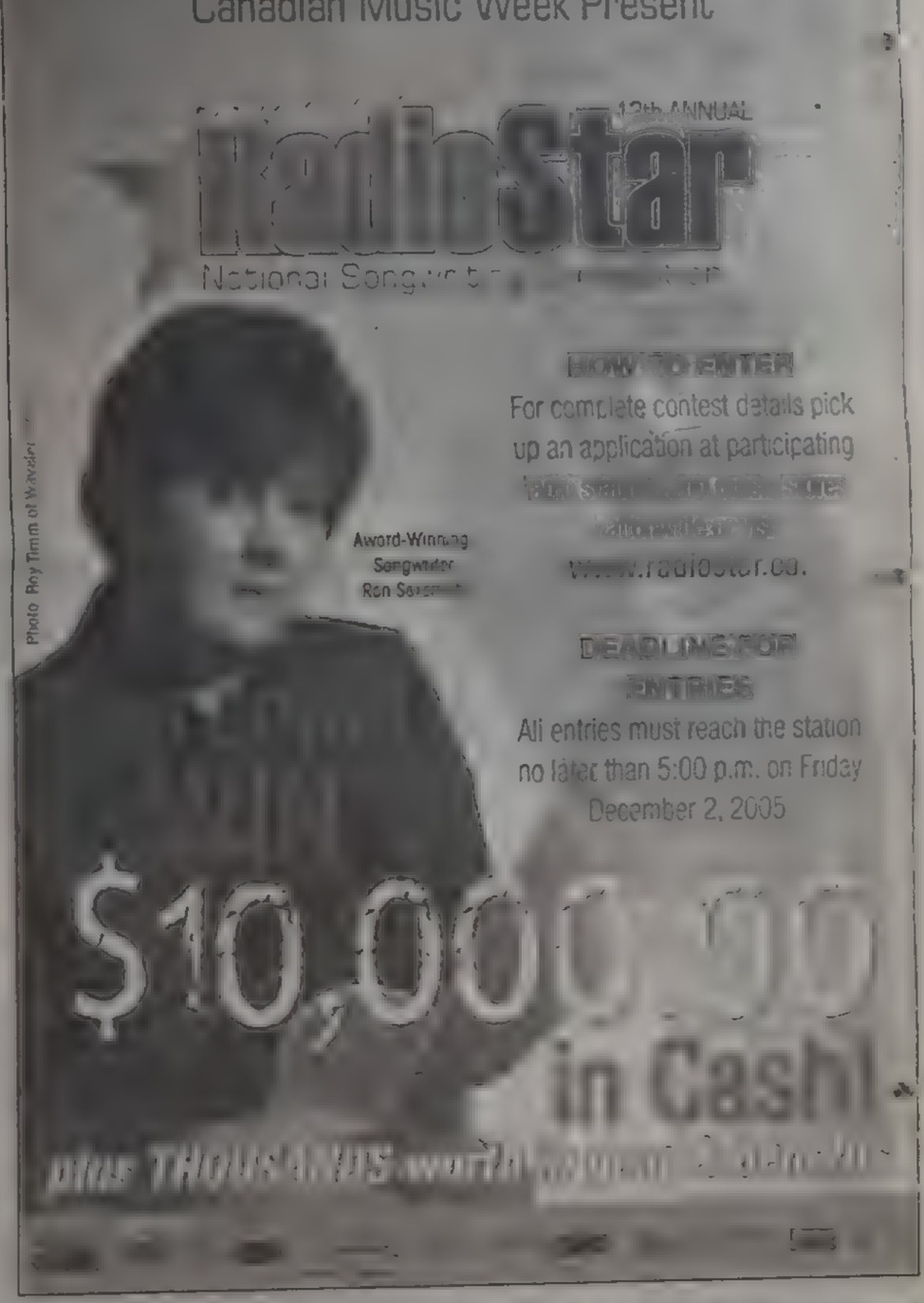
"It's easy to get gigs and stuff, but it's a matter of people coming out," says Solyom. "We play in our hometown and we get spit on and shit thrown at us—it's not really exciting anymore. This is the way they show affection, but it's become sort of like, 'Hey, the Spitfires are playing, let's throw shit at them!' We just kind of want to get out of town."

Thankfully, the Spitfires seem to have no problem bringing their act to Alberta, and anyway, with a lot of lost time to make up for, the group's focus is less on live performances and more on cutting a quality record.

"We're trying not to play in Vancouver at all," admits Solyom. "We played constantly for two years with the same set list. There's a big change in the band, definitely—it's more about the songs. This time, we want to make a good record that isn't rushed." ◊

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NEW SOUNDS







R. KELLY
***TRAPPED IN THE CLOSET: CHAPTERS 1-12* (DVD)**
(ZOMBA/JIVE)

In the behind-the-scenes documentary on the DVD, R. Kelly proclaims that *Trapped in the Closet*, which he wrote, directed and stars in, will change music videos forever. But it's hard to imagine any project ever surpassing *Trapped in the Closet* in terms of ambition, imagination and sheer jaw-dropping lunacy. A blend of hip-hop video, daytime soap opera and *Jerry Springer* episode, *Closet* begins with Sylvester (Kelly) waking up one morning in the bed of a woman he hooked up with the previous night in a club, and who then tells him to hide in the closet when she hears her pastor husband coming up the stairs. And that's just the jumping-off point for an insanely convoluted plot involving Sylvester's wife, the pastor's gay lover, a policeman, the policeman's slutty wife, a just-released ex-con and a supremely well-endowed midget—all of whom seem interested in doing nothing but sleeping with each other's spouses and then pulling guns on each other when they're discovered.

Now, I could score lots of easy points making fun of the overheated performances, Kelly's awkward sentence structure ("How could I be so stupid to be have laid here until the morning sun?" he asks himself upon waking up in Chapter 1), daffy plot devices like the mid-intercourse leg cramp Sylvester gets in Chapter 4, the way the narration absent-mindedly switches from first to third person halfway through the story—but those "flaws" are part of what make the whole ludicrous thing so utterly compelling. *Trapped in the Closet*, despite Kelly's egotistical posturing and his juvenile view of adult sexuality, is impossible to stop watching. It's the WTF? spectacle of the year—and even after 12 chapters, the damn thing isn't over yet! ★★★★★ —PAUL MATWYCHUK

DEATH FROM ABOVE 1979
ROMANCE BLOODY ROMANCE
(UNIVERSAL)

Like Vice Records labelmates Bloc Party before them, Toronto's Death From Above 1979 have released an album full of reinterpretations and remixes of songs off of their most recent album, *You're a Woman, I'm a Machine*, plus a couple of covers and B-sides thrown in for good measure. But unlike Bloc Party's *Silent Alarm Remixed*, which featured one version of nearly every song on the original disc, *Romance Bloody Romance* contains multiple versions of Death From Above's more popular songs to the exclusion of other, possibly more interesting tracks. Tracks like "Going Steady," "Pull Out" and "Cold War" are absent from *Romance Bloody Romance*, but both "Black History Month" and "Romantic Rights" appear *four times*, which gets just a tad redundant, especially since many of the supposed "remixes" on the album don't really deviate too much from the originals: one take on "Black History Month" appears to do nothing more revolutionary than layering strings on top of the original song, while the Dahlback version of "Romantic Rights" just mangles the song into bad trance.

This isn't to say that there aren't some gems on *Romance Bloody Romance*. With its infectious backbeat and crunchy guitars, Alan Braxe and Fred Falke's "Black History Month" wouldn't have sounded out of place as the B-side to Michael Jackson's "Beat It," and Erol Alkans' "Romantic Rights" adds *Hawaii Five-O* bongos and cleans up the original's stomp-rock aesthetic to reveal a funkadelic, '70s-car-chase-worthy jam. Really, though, most of *Romance Bloody Romance* feels a little thrown together, meant mostly to tide fans over until Jesse and Sebastien put out an actual followup to their breakthrough record. ★★★ —ROSS MOROZ

MARK BRAGG
BEAR MUSIC
(MAPLEMUSIC)

Newfoundland's Mark Bragg paints the 11 painful tunes on *Bear Music* with his own colours, casting out lyrics that conjure up strong images ("Something here don't smell right / Something must have spooked the cows last night / 'Cause the milk's sour and the beef's bad"). Some of the songs are somewhat enigmatic, but Bragg usually pulls it together enough to weave a tale, while still leaving the words open to interpretation.

Too bad the music is often nowhere near as interesting as the lyrics. For the most part, Bragg cranks out some pretty plain rock songs—not a bad thing in itself, since he tends to work best with the killer groove of "Born Trade" and the heavy riffing and pounding drums of "The Letter." Those songs don't go very far of the beaten path, though, so it seems like it might be a good thing when Bragg makes an effort to dress some of the other songs up with a few idiosyncratic sounds. Turns out it's really not. Bragg's songs falter when he drops some ridiculous background vocals into the lame polka "Plans for the Boys" and the otherwise excellent "Which Doctor."

a&b sound

top 10 cd's

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ALL THE RIGHT REASONS
2. BRYAN ADAMS
ANTHOLOGY
3. ROD STEWART
THANKS FOR THE MEMORIES
4. NEIL YOUNG
PRAIRIE WIND
5. DEPECHE MODE
PLAYING THE ANGEL
6. DIANA KRALL
CHRISTMAS SONGS
7. FRANZ FERDINAND
YOU COULD HAVE IT SO MUCH BETTER
8. BLACK EYED PEAS
MONKEY BUSINESS
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10. GREAT BIG SEA
HARD & THE EASY

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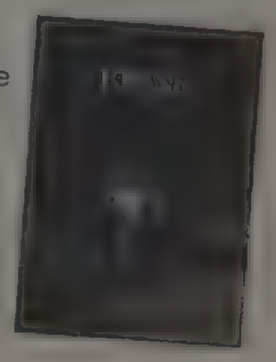
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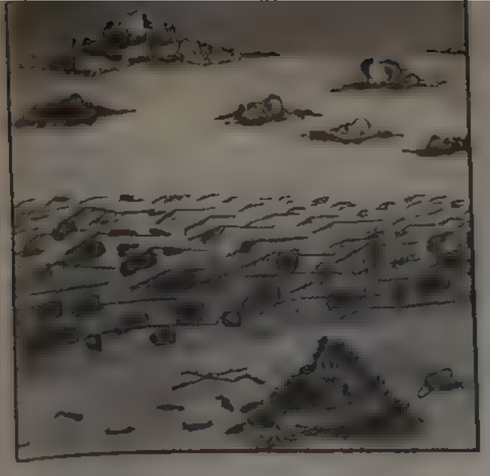
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08. mouse & the mask danger doom
09. black one sunn o)))
10. tanglewood numbers silver jews

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While Bragg is on track to be a pretty decent songwriter, he could stand to focus his efforts a bit more. Because, right now, his music is a scattered affair. ★★☆ —Eden Munro

EXPLOSIONS IN THE SKY
HOW STRANGE, INNOCENCE
(SONIC UNYON)

When painters first begin a new work, they often start with only two or three colours, blending until they find the right tones to make their composition. Explosions in the Sky seem to approach music in much the same way. These songs grow from simple thematic melodies and swell into resonating aural soundscapes, conveying a range of emotions along the way.

Despite this massing of disparate sounds, though, the Explosions are able to retain an organic feel to their songs. The seven instrumentals collected here use contrast to create beauty, and shadows to emphasize light. "A Song for our Fathers" begins with a fragile tenderness that falls apart and then surges forward with a haunting intensity; feedback and reverb create tensions and melodic counterpoints. "Time Stops" sways mournfully around two chords and deep, earthy viola before plunging into schizophrenic crescendos of crashing cymbals and relentless guitars. The band recorded *How Strange, Innocence* in their first year together when they were just starting to shape their sound, and these songs capture some of the enthusiasm and naïveté of a band just starting out. But as the album title suggests, there is something intriguing about their fledgling creation that makes it hard to stop a song midway through, making it a rarity among the increasingly attention-deficit style of music we're so accustomed to. With songs ranging between five and nine minutes, you have to be patient, but if you are it will pay off. ★★★½
—Jeremy Derksen



OCTOBERMAN
THESE TRAILS ARE OLD AND NEW
(WHITE WHALE)

Marc Morrissette pretty much *is* Octoberman, at least on this record. Sure, he's got some friends helping him out, but he plays the bulk of the instruments and the songs all belong to Morrissette. Born largely of the lyrics scratched into the journal Morrissette kept while venturing through Asia, Europe, and the United States, the album has a cohesive feel rooted in Morrissette's observations of foreign surroundings.

Morrissette's half-whispered vocals are mostly supported with a folksy, acoustic sound that is both good and bad. For the first few songs, the sound is welcome, providing just the right sort of calm background music for Morrissette's voice. By the fourth track, though, it starts to feel a little old. The problem is that there's nothing really new happening, so the songs start running together and disappearing into a blur of wanderlust, and for the most part, the songs just aren't musically interesting enough to carry Morrissette's wonderful lyrics. "Tokyo Nightmare" is the exception here and, by extension, the highlight of the album. The song shakes the sound up with a little shuffling electric guitar and some desperate vocals, and some musical changeups that leave one wondering what's coming next. ★★½ —Eden Munro



DOLLY PARTON
THOSE WERE THE DAYS
(SUGAR HILL)

According to Dolly Parton's self-penned liner notes to her new album, her "big idea" to record some of her favourite songs from '60s and'70s was followed by the even "bigger idea" to get a bunch of the original artists and writers to help her out on the album. Well, maybe she needed to push herself just that little bit further and come up with the "biggest idea" of them all: hiring a producer to tell her when she's chosen a song that's just wrong. Alas, Parton handles the production duties herself and ends up making an album that feels like one giant misstep.

From the melancholy sounds of "Those Were the Days" and John Lennon's "Imagine" to the folk of Bob Dylan's "Blowin' in the Wind" and Pete Seeger's "Turn, Turn, Turn," too many of the songs here are ill-suited to Parton's consistently powerful delivery. Her take on "If I Were a Carpenter" is a good fit, but the track is derailed by the personality-free voice of Parton's duet partner, Joe Nichols. The only true standout on the album is a spirited rendition of "Me and Bobby McGee." While the song has been well worn by plenty of others, Parton gives it a spin here that takes it someplace that it hasn't been before. ★★ —Eden Munro

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distant replay

BY STEVEN SANDOR

THIS WEEK: Jonathan Halton discusses the Faunts' *High Expectations/Low Results*

For most musicians, the albums that have had the greatest influence on their careers were recorded by artists from far-off places. But for Jonathan Halton, guitarist for local modern rockers Plainsay, the album that most influenced him didn't come from some chartmaker or heralded foreign act that sells just a few records but gets five-star reviews from critics everywhere. For Halton, it came from the indie section of a local record shop.

"I guess I am going to take a few liberties with your question," he says. "There are many albums that, when I heard them, made me wanted to create music for the rest of my life. Albums like *Grace* by Jeff Buckley, *Rock Action* by Mogwai, Weezer's debut, and every single piece of Radiohead music. But, if I ask myself what album made this idea real for me, I'd have to say local Edmonton boys the Faunts' debut, *High Expectations/Low Results*.

"I stumbled upon the Faunts by accident, checking out another band they were playing with and, as I tell the story today, my jaw hit the freaking ground," he explains. "I was blown away by the huge sound that is the Faunts. Huge, but intimate. Not obnoxious. Surreal. In your face, but subtle. Needless to say, I bought their disc after the show. That was back when it first came out, and I have been listening to the album ever since. Regularly."

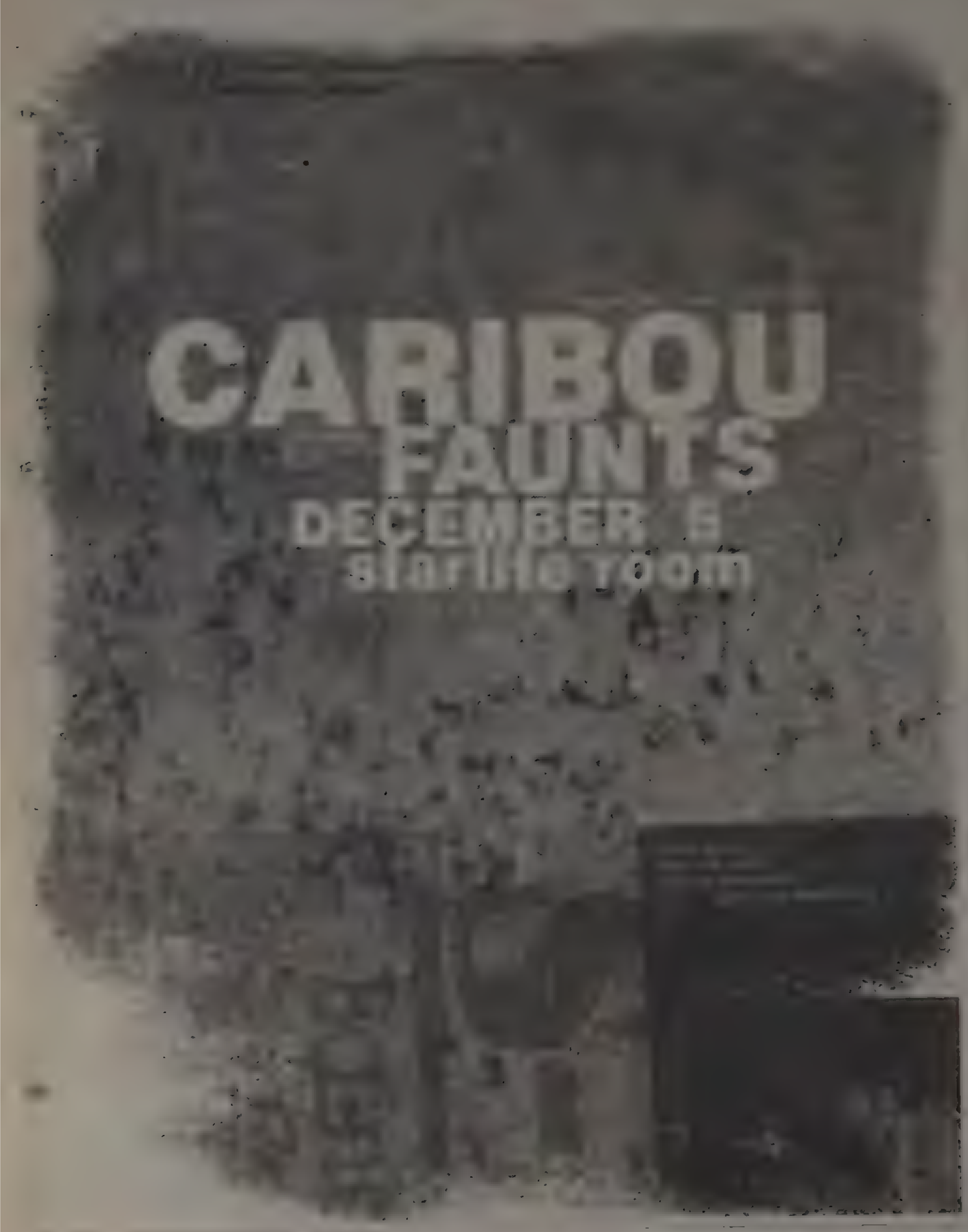
It might not be an overstatement to call *High Expectations/Low Results* one of the most important indie releases to come out of Edmonton. Mixing haunting soundscapes with lush pop melodies, the Faunts were able to create a collection of songs that appealed to those who search the "experimental" sections at record stores and to those who believe melody should come before any studio trickery. And it has enjoyed some might fine staying power; two years after it first hit college-radio charts in Canada, *High Expectations/Low Results* was re-released a month ago by New York label Friendly Fire, and has received many favourable reviews south of the border.

"It is great," says Halton of the album, which was remixed for the American-label debut. "Seeing and hearing what a local band has been able to do has been a huge inspiration to me. I love creating music, and it excites me to be so close to another band that I can relate to."

Plainsay unveiled their own strange blend of melodic rock mixed with adventurous instrumental sections on their six-song EP *Cartography*, released in 2004. Now, the band will be working with Graham Lessard of what used to be the Floor (who has also produced Champion, Alberta) for a new full-length album which should be out in 2006.

"We feel we need to step up and put out something that truly expresses who we are," says Halton. "We still want to make a bigger impression on the Edmonton music scene. We are gigging a bit, but our focus is on recording.... With bands like Faunts around us, we have no choice but to reach for these dreams." V





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VUE WEEKLY



Theatre Network's *Girl in the Goldfish Bowl* a surreal look at love and loss

BY **CAROLYN NIKODYM**

It's a sad, tragic day when you first realize that Santa doesn't exist. But it's not the material loss that we feel when we catch mom or dad putting the presents under the tree; it's the loss of the magic. No more flying reindeer or carefully penned wishlists, no more hoping that Santa didn't, somehow, catch you sticking gum under your chair, no more dreams of sugarplums. But Santa's non-existence is only one of the major revelations signaling the end of childhood. And for Iris, the precocious main character of Theatre Network's ***Girl in a Goldfish Bowl***, it starts to happen when her goldfish Amahl dies just before her 11th birthday.

Now, it isn't just that Iris's (Caroline Livingstone) pet has died, but also that all these other weird things start to happen: it's 1962, the height of the Cuban Missile Crisis and the closest the world has come to nuclear annihilation; she finds the mysterious Mr. Lawrence (Clinton Carew) lost on the beach and, convinced he is the reincarnation of her fish, brings him home; and her mother Sylvia (Cathy Derkach) makes an attempt to leave her father Owen (George Szilagyi), but the departure is postponed when Sylvia trips and breaks her wrist. In Iris's 10-year-old mind, as she woefully wonders how the world will live without Amahl, the fish's death is just the catalyst for all of these things and, ultimately, for her loss of innocence.

"As a kid, you're in a hurry to grow up; you're rushing to learn the things that your parents know," says director Bradley Moss. "And without knowing it, there's that minute or two that's definitive—you can't go back. You cross the line and now the magic of your childhood is gone. You're in a land where it's forever changed, and it's a sad moment."

PREVUE THEATRE

AND IN CAPTURING that time in Iris's life, the Governor General Award-winning *Girl in the Goldfish Bowl* is probably playwright Morris Panych's saddest play. It's also likely his most accessible; true to Panych's style, there are some very funny moments and surreal, absurd elements, but each of the characters have struggles that an audience can recognize, and their individual journeys are very much grounded in reality.

At the core is Iris, who sees her peaceful little world begin to crumble. But she's gutsy and smart, and she'll do anything she can to keep her parents from splitting. It's a meaty and challenging role, not only because the script calls for Iris to be played by a grown woman, but also because she's got a vocabulary that would make a Scrabble pro jealous, making her extremely cheeky.

"We're just trying to really attend to where Iris is coming from," Moss says. "Knowing that she's our narrator, and she's our window in, you've got to like the kid—or you're hooped. We've been really attentive to that, to get behind Iris's story, to want to follow her, to root for her, and to root for the family to be saved, so that she can be precocious and we can enjoy that."

While Iris is wonderfully quirky, so are the people who make up her world, and the strangest of all of them is Mr. Lawrence—he's simply not all there. His speech is stilted, he is socially inept and he can't seem to grasp the simplest of concepts. And although nobody can figure out exactly where he came from, as the play progresses, his presence makes all of them realize what they need to about the nature of life and what it means to love and be loved. He also, in his own stuttering way, carries with him the message that, like our Santa Claus fantasies, nothing is what it may seem.

GIRL IN THE GOLDFISH BOWL
Directed by Bradley Moss • Written by Morris Panych • Starring Caroline Livingstone, George Szilagyi, Cathy Derkach, Linda Grass and Clinton Carew • The Roxy Theatre (10708-124 St) • Nov 17-Dec 4 • 453-2440

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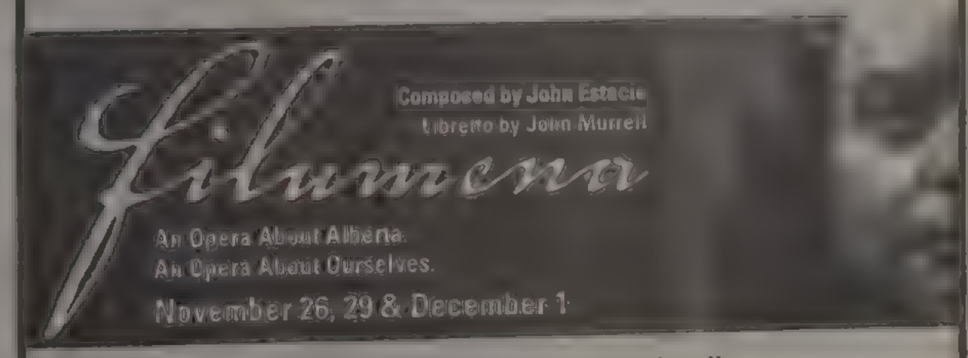
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Nobody does it like Sarah B.

Brausen sparkles as Bernhardt in Lemoine's *At the Zenith of the Empire*

BY PAUL MATWYCHUK

REVUE THEATRE

The historical record contains absolutely no evidence that during Sarah Bernhardt's visit to Edmonton in January of 1913, the legendary actress found time between her matinee and evening performances of Dumas's *La Dame aux Camélias* to take a wheelbarrow ride across the half-built High Level Bridge, the way she does in Stewart Lemoine's new play ***At the Zenith of the Empire***. Still, it's nice to imagine that she did—and even nicer to think that as she gazed out at the North Saskatchewan River that she spotted a potential for greatness in our still-young city that even the locals overlooked. Bundled in her furs, bracing herself against the cold, she marvels at how all the elements seem to be saying that people shouldn't be capable of living here—"And yet they do!"

Theatre shouldn't really exist here, either, in a city so remote and, like so many other cities in Alberta, so preoccupied with more practical matters like business, industry and building shelter from the snow. But as Lemoine's play points out, even in its infancy, a sizable audience has always been willing to turn out for Edmonton theatre in all its forms, from the vaudeville accordion-players and "laughaloguists" who shared the bill with Sarah Bernhardt to the cross-dressing accordion-players and solo performers who fill up the Fringe. One of the characters in *At the Zenith* is a young actress named Azalea Claymore (Daniela Vlaskalic), who belongs to a local repertory company that presents a new production every single Monday—a backbreaking schedule of rehearsing and performing that seems unimaginable today, but which Azalea handles with the hearty work ethic of a farm girl.

BUT LEMOINE IS LESS INTERESTED here in the people onstage than he is in the people in the audience, especially a trio of middle-aged women whose regular visits to the Empire Theatre are some of their favourite social outings. Coralie Cairns is Celia, a hard-headed Scotswoman who can't believe she's expected to pay three whole dollars to watch Sarah Bernhardt perform a scene that isn't even in English; Sheri Somerville is Lillian, a widow with a tendency to lord her superior cultural knowledge over her friends' heads; and Davina Stewart is Winnie, a librarian with a shadowy romantic connection to a couple of local men, including architect Peter Ingram (Jeff Haslam).

MAYBE IT'S THE SHEER NUMBER of characters he has to put in place (there are eight actors in the cast, making it one of the largest mainstage productions Teatro has ever attempted), but it takes Lemoine an unusual length of time before he finally gets the play moving. He purposely delays revealing the details of Peter and Winnie's relationship until the second act, but in the meantime, there's not enough plot left over to fill up the first act. The play could really use a *villain*, or at least someone with a prickly, antisocial streak that the other characters could play off of. As it is, everybody onstage is just too uniformly *nice*—they aren't interested in doing anything but exchanging polite, pleasant chitchat and musing wittily about Sarah Bernhardt's impending visit. Naturally, Lemoine writes witty chitchat better than just about anybody, but after an hour or so you get the feeling the characters are just marking time until the play's much livelier second half.

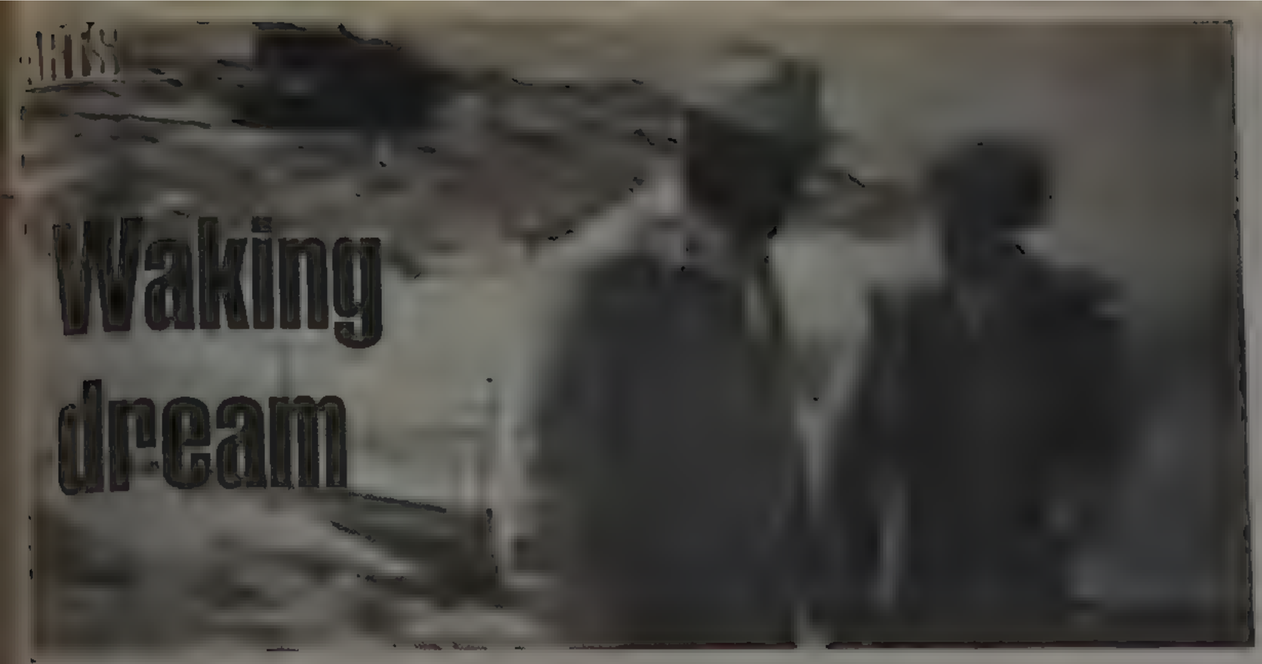
Still, Leona Brausen gives the proceedings a spark whenever her Sarah Bernhardt appears, a whirlwind of energy and glamour, even hobbled by age and a bad leg. Brausen plays up Bernhardt's fun side; she's a diva who regards her pronouncements on love, life and art as the final words on the subjects, but she's also genuinely interested in the opinions of the "ordinary" people around her.

Other standouts in the cast include Mark Meer, unexpectedly touching as Bernhardt's somewhat thick-headed leading man Lou Tellegen, who throughout the play experiences a series of slow-motion epiphanies; Coralie Cairns, whose Celia can be spotted in one scene switching Winnie's still-full glass of claret with her empty one; and Davina Stewart, whose wounded performance effectively captures not just the morality of another era, but another era's acting style as well. The Empire Theatre of 1913 would have been lucky to have her.

AT THE ZENITH OF THE EMPIRE
Written and directed by Stewart Lemoine • Starring Leona Brausen, Davina Stewart, Jeff Haslam and Daniela Vlaskalic • Varscona Theatre • To Nov 26 • 433-3399









Waking dream

Mark Templeton creates mesmerizing and poetic multimedia installation with Fields Awake

BY **DARREN ZENKO**

Over sunrise and cloud forms, light through passing trees, prairie horizons and scenes so still you almost miss the motion, guitar themes ring and curve with piano and accordion. Strange sounds and snatches of human voice drift in and out, speaking of life and death and Belief. It's hypnotic, loose and layered, the kind of thing you lose time in. This is Mark Templeton's audiovisual installation ***Fields Awake***.

"The audio is the film, and the film is the score," says Templeton over a pint and a basket of nasty poutine. At 28 years old, a veteran musician playing with Field & Stream and others, as well as producing solo avant-garde electronic work (he recently released his first EP, *Frail As Breath*) Templeton describes the three-year *Fields Awake* project as a kind of imperative:

"I basically had a number of themes," he says, "and I wanted to do something with them; I needed to see them surface. *Fields Awake* is something that needs to be released so I can move on.

"I started collaborating with Tim and Steven Battke from the Faunts," he continues, "incorporated them, incorporated my friend Jeremy Putz on accordion and piano. I had written out a lot of the parts, and then I gave them to the other musicians. Some are note for note, others I said, 'this is what I'm going for, can you play something along this line?' I was leading it from the guitar and they were following me.

"I'd started listening to a number of Montreal musicians about four or five years ago, where people are playing, like, three chords and there's no vocal line on top," he continues. "They're playing the most basic triads over and over, and that is the starting block of the composition. I heard that for the first time, and it just resonated with me; I was, like, 'this can happen?' I heard this and it was exactly what I wanted to do. Music without relying on vocals, without relying on verse and chorus, and going from there, incorporating field recordings, recorded thoughts."

IT'S THESE RECORDINGS that provide the music of *Fields Awake* with such literal content as it has, a sketch of people's search for the divine. "I had questions I wanted to ask people, about how they relate to things that are spiritual, questions considering the existence of a higher being," Templeton says. "I wanted to ask people that were not necessarily from the North American culture, and also people that weren't looking at things through certain filters. I needed to ask people like the lady in Ypres, in Belgium, where the Germans used the gas attack for the first time in World War One. This lady was a tour guide through WWI cemeteries, and I wanted to hear what she had to say about the possibility of a higher being—God, whatever you want to call it—when she sees this every day. I wanted to hear what her perceptions of life were. As well, people like my grandfather. When he was dying of cancer, I had an opportunity to record him, and it was just very, very real; it wasn't something that I was singing about or talking about and trying to convey. It was actually happening, and I got to capture it in all its circumstances."

PREVUE **VISUAL ARTS**

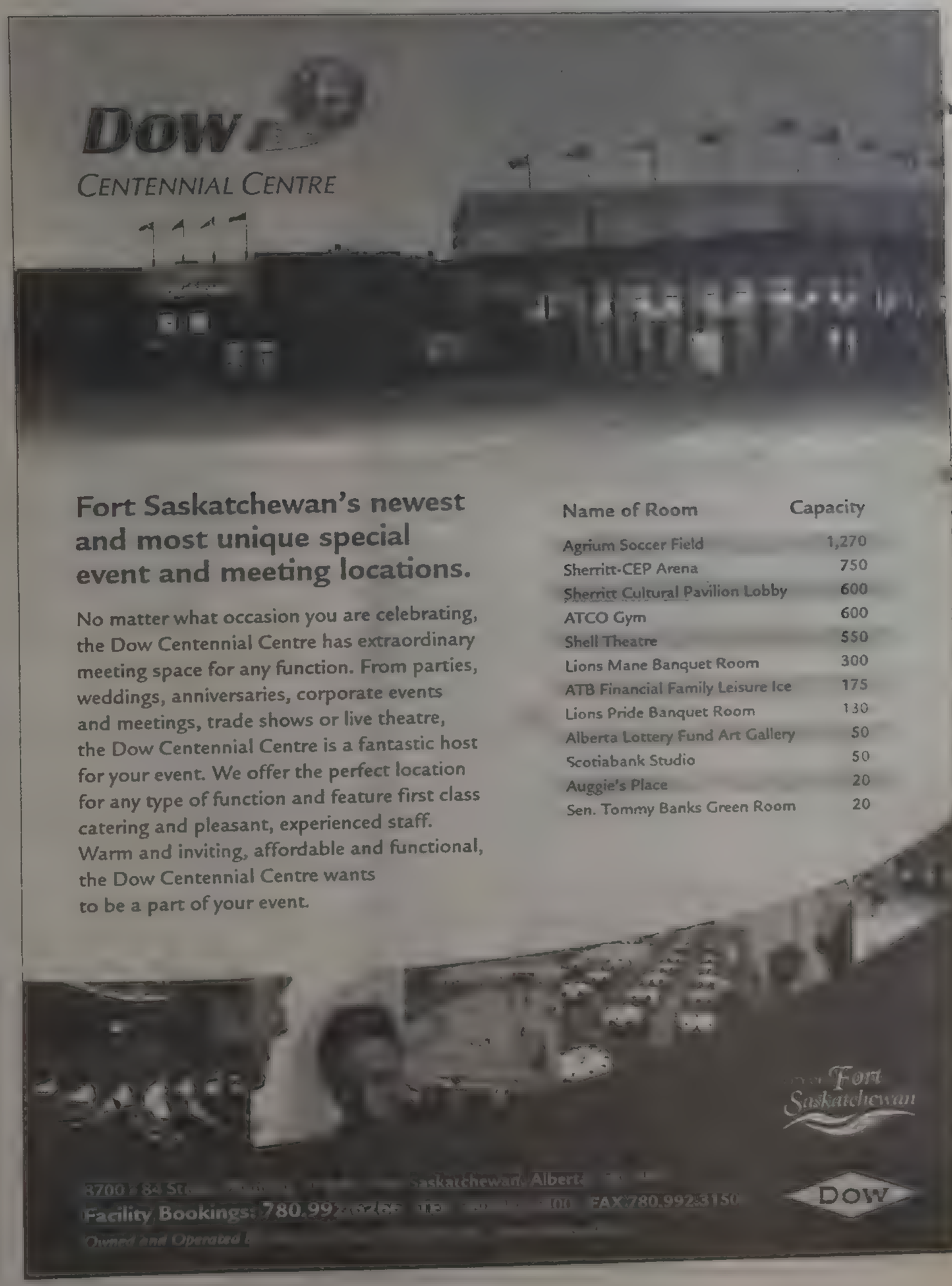
The third aspect of *Fields Awake*, the visual score accompanying the audio film, came later. "Initially, it was the guitar themes and the field recordings," Templeton remembers. "Then my friend Jeremy said, 'You should have a visual element. It seems to be calling for it.' There was a filmmaker he introduced me to called Sean Corbett, who attended the Vancouver Film School and worked in Edmonton for a short time, and I brought him in and showed him the themes and immediately he showed me Herzog, the German filmmaker, some of his work; Goddard... right away he captured what I wanted to see."

IT WAS AFTER AN OPENING NIGHT performance at the Visualeyez performance art festival and another show at NextFest that the idea to present *Fields Awake* as a gallery installation came about. "Up until that point," Templeton says, "the main idea of *Fields Awake* was to do this piece, perform it once in a theatre, live, with the film, and that was it. So, three years of work for one night of glory. And I was okay with that. I mean, it was a side-project for everyone, including myself. But when they said, 'Why don't you do an installation at Latitude?' it was like a burden had been lifted."

The installation itself comprises of two rooms, one with the 50-minute piece projected and looping and the other featuring the 32 limited-edition packages—seven-inch record sleeves with each cover a different still from the film, containing both CD and DVD—plus the rest of the limited 470-copy run hanging on the walls, along with monitors displaying the DVD's menu and biography content.

"This is not a live performance," says Templeton. "But it is an installation of the piece, a piece of art happening but once. It fits the piece,; it makes the most logical sense. It's perfect." ◊

FIELDS AWAKE
By Mark Templeton • Latitude 53 • Nov 17-26



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Lions Pride Banquet Room	130
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theatre notes

BY CAROLYN NIKODYM

Game on

***Hockey Stories for Boys*• Living Room Playhouse • To Nov 26 • reVUE** During the NHL lockout, various other leagues stepped up to centre ice to fill the hockey void of a winter without the likes of the Oilers or the Flames. Not only did the AHL's Edmonton Roadrunners offer some fun, fast-paced hockey, but people were also paying attention to women's and university leagues. And with the high quality of hockey found from these non-NHL teams, there were some murmurings about their right to play for the Stanley Cup. Some felt that if NHL players didn't think they were earning enough for the prestige, there were plenty of others who'd like nothing more. Not only that, others argued, but maybe attention should be paid to the fact that the Cup started out as a trophy to be awarded to the best *Canadian* hockey team each year.

Although these feelings have subsided since the NHL returned to the ice, the idea of repatriating the Stanley Cup is surely one that has crossed the mind of countless hockey aficionados. It may be a pipe dream, but if *Hockey Stories for Boys* is any indication, it sure has the makings of a good tale.

The play, penned by local actor George Szilagyi, starts out with Neil (Murray Utas) imagining a glorious skate on the river, flying down the ice with stick in hand on a crisp winter day. But, alas, he awakes to the shambles that has become his life. Sure, he's got a beautiful wife and a boy who loves the game, but professionally, he's struggling. He's been laid off from his IT job, and he can't seem to find anything else that will sustain his family. It's two months before his wife Wendy (Lora Brovold) discovers that he hasn't been bringing home any substantial bacon, and she is none too pleased with the situation.

Increasingly desperate, Neil agrees to drive to Toronto with his old friend Darcy (Keith Schooler) to make a "delivery" which will earn him $5,000. While he certainly needs the money, Neil really wants to go to visit the Hockey Hall of Fame, where he wants to find the answers to some serious questions he has about the Stanley Cup.

If there has been one constant in Neil's life, it's been his love of hockey, and Utas steps into this adoration with ease. His face lights up as he recounts momentous plays in the game's history and his voice is completely full of reverence. Together with Schooler's Darcy, there's a sense that the whole



world could come crashing down before they'd talk about anything else.

Although Schooler takes on a couple of other roles (and really hams it up as Jacques, Neil's dream-sequence hockey coach), it's as Darcy that he is truly in his element. Losing one of his legs in a car accident when he was a teenager, which sadly rendered his promising hockey career over, Darcy is a little rough around the edges, but Schooler infuses him with enough humour and pathos to make him somebody that not only you'd likely know, but also somebody you'd have a soft spot for. However, in some respects, you could say that both Utas and Schooler have it easy; neither of them seem as though they would have had to dig very deep to portray the all-Canadian, hockey-loving boys that they play.

Brovold, on the other hand, faces some bigger challenges with her multiple characters, but she moves between her male and female personas with ease, and is a joy to watch. With the slightest voice and body language change, Brovold manages to fully inhabit each of her characters, from the loving Wendy to the hockey hero Billy Duke, and it's with Duke that she really shines. It would be superbly easy to fall into a pat jock stereotype with him, but she avoids the temptation, coming off as complex and nuanced, with her working on a layer beyond the script.

While *Hockey Stories for Boys* is something of a work in progress, the Azimuth's production takes it a long way towards its potential as the poignant story of a man's journey to find his way. On the one hand, first-time playwright Szilagyi has a real knack for well-paced and natural dialogue, but on the other, there's a hell of a lot of hockey talk here, especially when Neil and Darcy get going. And with the play clocking in at over two hours, there are points that the action gets bogged down—especially when things start to really heat up with the wonderful stolen Stanley Cup caper. Still, the play does get to the heart of what people love so much about hockey. Not only does the sport offer us heroes and role models but a sense of belonging as well.



ARTS WEEKLY

Fax your free listings to 426-2889 or e-mail Glenys at listings@vueweekly.com Deadline is Friday at 3pm

DANCE

EYE: BRIAN WEBB DANCE COMPANY, EYE LUCIE GRÉGOIRE DANSE John L. Haar Theatre, 1004-155 St (420-1757) • Solo dance by Lucie Grégoire who embodies a character who is both man and woman, whose inner states are transformed by strong images of life and death, choreographed by butoh dancer Yoshito Ohno of Japan • Nov. 25-26 (8pm) • $25 (adult)/$15 (student/senior) at TIX on the Square

PETROUCHKA: MOTUS O DANCE THEATRE Horizon Stage, 1001 Calahoo Rd, Spruce Grove (962-8995/451-8000) • The story of a magical world presented by MOTUS O Dance Theatre (Stouffville, Ontario) performed to Igor Stravinsky's Petrochka • Nov. 19 (2pm) • $8 (free pre-show activities, 1pm) at TicketMaster

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (482-2854) • Watercolours by Jerry Heine; until Nov. 25 • Winter Gallery Walk; Nov. 26-27

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611) • Open Mon-Sat 10am-5pm (closed all hols) • *FIBRE OPTICS:* fibre artworks by Deb Tilley • *DRAWN TO THE FLAME:* by the Aurora Borealis Fireflies, glass beadmakers; until Dec. 3 • *NOMINEES:* An exhibition featurnng the winners and nominees of the ACC Fine Craft Awards; until Nov. 19 • *'TWAS THE NIGHT:* Annual fundraiser; Nov. 18 (7-10pm); $20

ART GALLERY OF ALBERTA (EDMONTON ART GALLERY) 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • *NATURAL PHILOSOPHY:* until Jan. 8 • Artworks by Graham Peacock; until Nov. 27 • Artworks by Edward Burtynsky; until Nov. 27 • *WANISKAK KANAWAPATAMOHK* • *WILLIAM KURELEK: THE SEASONS OF PRAIRIE LIFE* • *HERE AND NOW: CURRENT DRAWINGS:* Drawings by graduate students in the U of A; until Nov. 27 • *FRENCH DRAWINGS:* From the National Gallery of Canada collection; until Feb. 5, 2006 • **French Drawings Lecture Series:** *The Power of Representation Drawing as a Contemporary Artistic Practice* presented by Helen Gerritzen; Thu, Nov. 17 (7pm) • *Decoding Dessein and Looking at Funny Faces in 17th Century Art:* Presented by Dr. Amy M. Schmitter; Sat, Nov. 26 (2pm); free with EAG admission • **Kitchen Gallery:** Artworks by Lynn Malin; until Nov. 27 • **The Artists Studio:** Lynn Malin, Tue, Nov. 22 (7:30-9:30pm); sold out • **Art for Lunch:** *Structures;* Thu, Nov. 24 (noon) • **Winter Gallery Walk:** Sat, Nov. 26 (10am-5pm), Sun, Nov. 27 (noon-4pm) • **Gallery Tours:** Weekends: 12:30, 1.30, 2.30, 3:30pm • **Children's Gallery:** *TIR-NA-NOG (FOREVER YOUNG):* By Spider Yardley-Jones • $9 (adult)/$6 (student/senior)/$3 (child 6-12)/free (member/child 5 and under)

ART MODE GALLERY 12220 Jasper Ave (453-1555) • Open; Tue-Sun • Landscape paintings by Michel Leroux, still life paintings by Josee Lord, and rodeo pastels by Heather Hardie • Through November

ARTSHAB STUDIO GALLERY 10217-106 St, 3rd Fl (439-9532/429-2024) • Open every Thu • *365 DAYS AGO:* Artworks by various artists created over the last 365 days • Every Thu until Dec. 29 • Opening reception: Thu, Nov. 17 (5-11pm)

BEARCLAW GALLERY 10403-124 St (482-1204) • Artworks by Norval Morrisseau, Daphne Odjig, Roy Thomas, Jane Ash Poitras, George Littlechild, Joane Cardinal-Schubert, Jim Logan, Maxine Noel, Aaron Paquette and others

BEAU VILLAGE MALL Beaumont, 50 St • Featurnng arts and crafts by the Artists' Association of Beaumont • Nov. 18-20, 25-27, Dec. 2-4 (Fri 3-9pm, Sat 10am-5pm, Sun noon-4pm) • Opening reception: Nov. 18 (7-9pm)

BRINSMEAD ZIOLA KENNEDY ARCHITECTURE 10434-122 St • Open: Mon-Fri 8am-5pm • *ROOTS* Paintings by Jodi Tychkowsky • Until Dec. 2

BRUCE PEEL SPECIAL COLLECTIONS LIBRARY B-Rutherford South, U of A Campus (492-5998) • Open Mon-Fri 10am-4:30pm, Sat (until Dec. 3): 11am-4pm • *LAYING THE FOUNDATIONS;* Featuring photographs, archival documents, and important works from Alexander Cameron Rutherford's book collection • Until Dec

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave. (461-3427) • *WOMEN AND ART:* Artworks by Karen Blanchet, Doris Darbasie, Maryse Fillion, and Louise Piquette • Nov. 18-30 • Opening reception Nov. 18 (7-8:30pm)

DOUGLAS UDELL GALLERY 10332-124 St (488-4445) • Vic Cicansky: 27th Anniversary Exhibition • Nov. 26-Dec. 10

DOW CENTENNIAL CENTRE 8700-84 St, Fort Saskatchewan • *MINI-MAYGO:* Artworks by Paul Braid • Until Nov. 30

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open Tue by appt. only; Wed-Fri 10am-5:30pm; Sat 10am-4pm, closed long weekends • *COLLECTION 2005:* Rotating show of artists works

EXTENSION CENTRE GALLERY 2nd Fl, University Extension Centre, 8303-112 St (492-0166) • Open Mon-Thu (8:30am-8pm), Fri (8:30am-4:30pm), Sat (9am-noon) • *DR. STEVEN AUNG, A RETROSPECTIVE O. MEDICAL SPIRITUAL PAINTINGS:* Chinese paintings by Steven Aung; until Nov. 23 • Laura Evans Reid an early student of Henry Glyde; Nov. 26-Jan. 4

FAB GALLERY 1-1 Fine Arts Bldg, U of A, 112 St, 89 Ave (492-3261) • *SEEING THE WORLD OF SOUND: THE COVER ART OF FOLKWAYS RECORDS* • Nov. 22-Dec 17

SEE NEXT PAGE



free will astrology

BY ROB BREZSNY

ARIES Mar 21 - Apr 19

The Kyoto Protocol is an international treaty designed to reduce the emissions of greenhouse gases and thereby slow global warming. Though 157 nations have ratified it, a notable exception has been the United States, which is the planet's leading polluter. To their credit, millions of American citizens have launched a grassroots movement to rebel against the federal government's puzzling stubbornness. One hundred and sixty-six cities have agreed to the Kyoto Protocol. I suggest you take a similar approach in your own sphere, Aries. When a powerful authority acts stupid or when a foggy bureaucracy threatens to paralyze progress, take matters into your own hands. Ignore the mediocrity at the top as you mobilize everyone else to do what's right.

TAURUS Apr 20 - May 20

The *Fortean Times* reported on the odd case of Dixie, a British donkey that brays backwards. Instead of the usual hee-haw, she expresses herself with the sound of haw-hee. I nominate her to be an inspirational role model for your own inner donkey in the coming week, Taurus. Encourage that tireless, steady, hard-working part of you to be playfully deviant, fond of reversals, and on the lookout for upside-down and inside-out forms of expression—while still remaining devoted to completing the demanding tasks at hand.

GEMINI May 21 - June 20

"Motivation will almost always beat mere talent," says businessman Norman R. Augustine. You've been a victim of that fact on several occasions, Gemini. People with less skill than you have won out because they had more raw drive than you. Now I'm alerting you to the possibility that the same damn thing could happen again soon unless you take vigorous action. Please ask your imagination to come up with a batch of fresh, hot ideas for ramping up your ambition.

CANCER June 21 - July 22

Antonio Favaro (1847-1922) edited a 20-volume work that collected the writings of seminal astronomer Galileo Galilei. "There's not the slightest doubt that Galileo was involved with astrology," Favaro wrote. "He was famous for his great ability in that art, so that distinguished people consulted him with complete confidence, in many cases asking for horoscopes and predictions." Celebrating the re-emergence of this lost truth, I hereby proclaim Galileo to be my spiritual forefather and the patron saint of my efforts to integrate the aims of science and mysticism. I urge you to follow my lead, Cancerian. Forge new links to inspirational role models from the past. Turbocharge your quest for success by drawing on the example of those who fulfilled dreams that resembled yours. Connect your destiny to heroes and teachers who remind you of you.

LEO July 23 - Aug 22

Psychotherapists talk about how each of us has a false self and an authentic self. When we're in the grip of the false one, we don't love ourselves unless other people love us. We're addicted to status and other superficial standards of success, and we chase after all sorts of meaningless desires that can't possibly bring any lasting gratification. When we're anchored in our authentic self, on the other hand, our motivations are rooted in a love of life. We pursue our dreams because they're interesting and exciting, not in order to impress anyone. The coming weeks will bring a showdown between your false self and authentic self, Leo. If I were a betting man, I'd put my money on the authentic one.

VIRGO Aug 23 - Sept 22

Actress Jennifer Connelly confessed to *Esquire* magazine that she gets a lot done while enjoying conjugal relations with her husband. "I like to read a book while having sex. And talk on the phone. You can get so much done. If the room's dark enough, I like to do some online shopping." In the coming week, Virgo, I suspect you'll be tempted to indulge in a Connelly-style marathon of multitasking. And though that might feel natural and wise, I'm here to advise you against it. To place yourself in maximum alignment with cosmic rhythms, you should specialize in diving deep into one fascinating mission at a time.

LIBRA Sept 23 - Oct 22

Americans who decry the flow of "illegal" immigrants into their country choose to ignore important details, like for instance the fact that each year the illegals pay about $6.4 billion into the Social Security reserve, the nation's collective retirement fund. Use this as a starting point for your own meditations in the coming week, Libra. Is there any way in which you actually benefit from people or things you complain about? Are there influences that you resist or oppose even though they ultimately enhance your environment? Correct the flaws in your logic about your adversaries and scapegoats.

SCORPIO Oct 23 - Nov 21

In 1837, Frederick Froebel started the first school for four- and five-year-olds in Germany. He called it "kindergarten," or child's garden, and made it into a paradisiacal sanctuary where teachers read kids poetry and stories, led them in singing songs, and oversaw them as they gardened and played outdoors. Government authorities later shut the place down, citing the "dangerous freedom" of the experiment. I expect you may soon run into comparable opposition as you practice your own personal brand of "dangerous freedom," Scorpio. How should you respond? Do whatever it takes to keep your dream alive, even if it means you have to cool it for a while. Just as the concept of kindergarten eventually revived and thrived, so too must your innovation.

SAGITTARIUS Nov 22 - Dec 21

In ancient Greek mythology, Tantalus got into trouble with the gods for spilling some of their secrets to human beings. As punishment, he was condemned to spend eternity standing in a pool of water surrounded by trees full of ripe pears, apples, and pomegranates. Whenever he bent down to take a drink, the pool dried up. When he reached out for a fruit, the branch would recede out of his grasp. He was always parched and famished even though nourishment was inches away. His name is the origin of the English word "tantalize." There has been a situation in your life with a certain resemblance to his, Sagittarius. Luckily, I see it ending soon. I'm not guaranteeing that you will finally sip the water or eat the fruit, though that's a possibility. At the very least, you'll be allowed to walk away from the accursed place and start fresh elsewhere.

CAPRICORN Dec 22 - Jan 19

In their new book *The Truth Will Out: Unmasking the Real Shakespeare*, Brenda James and William Rubinstein make an interesting case for the theory that the real author of Shakespeare's works was the diplomat and courtier Sir Henry Neville. I'm not sufficiently knowledgeable about the subject to evaluate their arguments, but I'm pretty sure that you will soon have a feeling similar to what Neville might be having if he were alive. Some reward or credit that has long been denied you will finally be yours. Vindication is nigh.

AQUARIUS Jan 20 - Feb 18

A few weeks ago, a teenage Chinese boy put on a blindfold and walked backwards across a 650-foot steel cable suspended over the lairs of lions and tigers at a zoo. If there is an equivalent feat you've been dreaming about trying, Aquarius, you might want to schedule it for the coming week. Luck and magic will be available to you in abundance. Please keep in mind, though, that you'll still need to perform your special skills with an excellence that surpasses anything you've managed in the past.

PISCES Feb 18 - Mar 20

From 1989 through 1991, revolution swept through the countries behind the Iron Curtain, bringing radical reform in its wake. In the West, the closest modern approximation to this outbreak was the insurrection that rocked France in 1968. At that time, millions of students and workers led protests that brought business as usual to a halt. One of the famous pieces of graffiti that appeared on public walls during the uprising was "Be realistic: Demand the impossible." I suggest you make that your slogan in the coming weeks, Pisces. Imagine you have the power to instigate near-miraculous changes as you fight to inject more of your highest ideals into the institutions that affect you so much.

ARTS WEEKLY

Continued from previous page

FORT DOOR 10308-81 Ave (432-7535) • Open Mon-Wed Sat 10am-6pm, Thu-Fri 10am-9pm; Sun 12-5pm • Eskimo soapstone carvings, Inuk by C. Inukpuk, Eskimo and Indian silver and gold jewellery by J. McDougall

FRINGE GALLERY 10516 Whyte Ave (432-0240) • *CORE:* Artworks by Cornelia Osztovits • Through November

FRONT GALLERY 12312 Jasper Ave • Artworks by Jeff Sylvester • Until Nov. 23

GALLERIA OF CRAFTERS AND ARTISANS 1082 Capilano Mall 98 Ave, 50 St (428-5456) • Open Mon-Wed 10am-5:30pm, Thu-Fri 10am-9pm, Sat 9:30-5:30, Sunday noon-5pm • Artworks by various artists featuring Candace Smith-Armstrong, in attendance Saturdays, noon-3pm • Until Nov. 30

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • *THE WORLD IS BIG THE WORLD IS LITTLE:* Installation of drawing-based works including sculpture and writing by Candice Tamowski, Nov. 17-Dec. 17 • **Front Room:** *A COLLECTION OF SMALL MISERIES:* Digital images by Carole Hanson; Nov. 17-Dec. 17 • Opening reception for both shows: Nov. 17 (7-10pm)

JEFF ALLEN GALLERY Strathcona Place, 10831 University Ave (433-5282) • *LANDSCAPES FROM THE HEART:* Fibre artworks by Ada Moyles • Until Dec. 1

JOHNSON GALLERY (SOUTH) 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-5pm • Artworks by the Edmonton Art Club • Until Nov. 30

JOHNSON GALLERY (NORTH) 11817-80 St (479-8424) • Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Wendy Risdale, Dave Ripley, Jim Brager, Myles MacDonald, and pottery by Noboru Kubo • Until Nov. 30

LANDO GALLERY 11130-105 Ave (990 1161) • *SONG OF SONGS:* Paintings by Tslila Barzel • Opening reception: Sat, Nov. 19 (2-5pm)

LATITUDE 53 10248-196 St, 2nd Fl (423-5353) • Open Tue-Fri 10am-6pm, Sat 12-5pm • *SPECTRE:* Large-scale portraits of discarded mannequins by Joanne Lyons; until Nov. 26 • *THE CLOTHES PROJECT:* By Megan Wilson and Rob Ochiena; until Nov. 26

McMULLEN GALLERY U of A Hospital, 8440-112 St (407 7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • *RUSSIAN REFLECTIONS* Artworks by the Russian Society of Artists curated by Manna Bazos; until Nov 20 • *FIVE EMANATIONS OF SPIRIT* Group exhibit curated by Robert Enfield Nov 26-Jan 29, opening reception Dec 1

MCPAG 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6:30pm • Paintings by Keith Nolan and copper sculptures by Audra Schoblocher; until Dec. 5 • **Dining Room Gallery:** Photographs by Morly Pinkoski; Until Nov. 30

MILNER ART GALLERY Theatre Foyer Gallery, Stanley A. Milner Library, 7 Sir Winston Churchill Sq (496-7000) • *DRAWING THE REMARKABLE MARIA: CRAYONS ACROSS THE AMERICAS:* Artworks by Tara Langlois and Patti McIntosh • Until Jan. 2

MISERICORDIA HOSPITAL 16940-87 Ave (476-8552) • Artworks by the Edmonton Art Club • Until Nov. 25

MUDDY WATTERS CAFÉ 8211-111 St (719-7243/966-8612) • Paintings by Steve McLean • Until Dec. 10

MUSÉE HÉRITAGE MUSEUM 5 St. Anne Street, St. Albert (459-1528) • Open: Mon-Sat 10am-5pm, Sun 1-5pm • *NORTHERN OWLS:* • Until Nov. 27

MUTTART CONSERVATORY 9626-96A St • *FROM THE WINDOW:* Artworks by Wendy Gervais • Until Nov. 18

NINA HAGGERTY CENTRE FOR THE ARTS Stollery Gallery, 9702-111 Ave (474-7611) • Open Mon-Fri 10am-2:30pm, Tue 6:30-8:30pm, Thu 6-8pm • *OFFERINGS FROM THE THIRD DIMENSION:* Experimental work in clay • Until Dec. 30

PICTURE THIS 959 Ordze Rd, Sherwood Park (467-3038) • *PORTRAITS OF THE BUFFALO:* Featuring artworks by Wes Olsen; until Nov. 19 • Featuring photographs by Lori-Ann Muenzer; Nov. 26-Dec. 3; opening reception, artist in attendance: Nov. 26 (1-4pm)

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open: Tue-Sat (10am-5pm), Thu (10am-8pm) • *SURFACING:* Tom Yurko, Robert Dmytruk, Paddy Lamb; until Nov. 26 • ArtVentures: Sfumato, for children ages 6-12; Nov. 19 (1-4pm)

REYNOLDS-ALBERTA MUSEUM 2km W of Wetaskiwin, Hwy 13 (780-361-1351/1-800-661-4726) • Open: Tue-Sun 10am-5pm • *LIFE AND TIMES OF THE MOTORCYCLE* Until Sept. 17, 2006 • MOTORCYCLE LECTURE SERIES. Scott Beairsto; Nov. 27 • $9 (adult)/$7 (youth)/$5 (child)/free (child six and under)

ROWLES GALLERY Mezz Level, 10130-103 St. (426-4035) • Open Mon-Fri 9am-5pm; Sat 12-5pm • Watercolours, oils, acrylics, sculptures in bronze, soapstone and metal, glass works and ceramics by Western Canadian artists • Alternate spaces: WESTIN HOTEL: acrylics by Kathryn Sherman • SCOTIA PLACE: watercolours and acrylics by Frances Alty-Arscott • SUN LIFE PLACE: paintings by George Schwindt and Bi Y Cheng

ROYAL ALBERTA MUSEUM 12845-102 Ave (453-9100) • Open Mon-Sun 9am-5pm • *KID STUFF:* A nostalgic look at dozens of classic toys from the '50s and '60s; until Jan. 9 • *REMEMBRANCE DAY 2005:* Front Lobby; until Nov. 30 • *QUEENS OF THE COURT: THE EDMONTON GRADS,* until Feb. 12 • Lecture *The Cave Beneath the Sea–Paleolithic Rock Art at Cosquer Cave* presented by Dr. Jean Clottes, Nov. 22 (7pm); $8 • *IN THE FIELD... IN THE WILD ALBERTA GALLERY; Disaster at Wabamun* presented by environmentalist Dan Stoker; Sun, Nov. 27 (2:30pm)

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • New landscape paintings by Hilary Prince • Until Nov. 29

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • *LANGUAGE AND ART:* Stories and prints by students from Glendale Elementary School • Until Nov. 26 (1-4pm)

STUDIO GALLERY 143 Grandin Park Plaza, St. albert (460-5990) • Open: Tue-Fri 10am-5pm, Sat 10am-4pm • *WET PAINT:* Artworks by various artists • Until Dec. 31 • Open studio: Sat, Nov. 26 (1-6pm)

TU GALLERY 10718-124 St (452-9664) • Open: Tue-Sat 10am-5pm, Thu 10am-8pm • Woodworks by Michael Hosaluk

UNIVERSITY OF ALBERTA Human Ecology, 116 St, 89 Ave • *TIBET AND BEYOND:* Featuring rare period Tibetan dress • Until Dec. 6

UPSTAIRS GALLERY 2nd Fl, 11631-105 Ave (452-8906) • Open: Tue-Sat 11am-4pm, or by appointment • *NEW SASKATCHEWAN WORKS:* Artworks by Myles MacDonald; until Nov. 30

URBAN ROOTS 10143 Whyte Ave (438-5978) • Paintings/photographs by Peca Rajkovic. Sculpture and masks by Ritchie Velthuis. Paintings and cast bronze by Tania Garner-Tomas • Until Dec. 31

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • Open Tue-Sat 10am-5:30pm • *CONTINUUM/AN EXPLORATION OF FIBRE:* Fibre artworks by the hand weavers, spinners and dyers of Alberta; Nov. 17-Dec. 17; opening reception: Thu, Nov. 17 (7-9:30pm) • *UNFRAMED:* Art auction fundraiser

VANDERLEELIE GALLERY 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm • Classical figure and still life paintings by Lam. Photographs of flowers by Anderson • Nov

WEST END GALLERY 12308 Jasper Ave (488-4892) • Artworks by Davic Langevin • Until Nov. 25

LITERARY

AUDREY'S BOOKS 10702 Jasper Ave (432-9427) • Book launch of Christine Wiesenthal's new biography, *The Half Lives of Pat Lowther;* Thu, Nov. 24 (7:30pm) • Historian Holger Herwig will tell the story of how two very different nations worked together for a common purpose in his book (co-authored with David Bercuson) *One Christmas In Washington;* Nov. 25 (7:30pm)

NAKED CYBER CAFÉ 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

ROYAL ALBERTA MUSEUM 12845-102 Ave (423-3487) • Paul Celluca's account of Canada-US relations from his new book *Unquiet Diplomacy* • Sat, Nov. 19 (2pm) • $8 at Audreys Books

YIANNI'S TAVERNA 10444 Whyte Ave, downstairs (914-8620) • The Raving Poets Experience • Every Wed through November (8pm, sign-up) • The launch of Corey Hamilton's new book *Exit Is a Safe Place,* Wed, Nov. 23 (8pm); poetry open stage to follow

LIVE COMEDY

BLUE CHICAGO 14203 Stony Plain Rd (451-1402) • Comedy open mic hosted by Kathleen McGee • Every Mon (9pm) • Free

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu 8:30pm, Fri (8:30pm), Sat (8pm and 10:30pm) • Donovan Workun; Nov. 17-19 • Jason Blanchard; Nov. 24-26

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Show times nightly at 8pm; weekends 8pm and 10:30pm • Get Hypnotized: Sebastian Steele; Tue, Nov 15• B O I (Best of Improv) Featuring members of improvising teams with the Fresh Faces of Stand Up, Wed, Nov 16 • Dwight Slade with Vince Fluke and Paul Brown, Nov 17-20 • Get Hypnotized Sheldon Engler; Tue, Nov. 23 • Improv Extravaganza with Skit For Brains along with the Fresh Faces of Stand-Up; Wed, Nov. 24 • *Just For Laughs* and *America's Funniest People* David Acer; with Rick Bronson and Mike Todd; Nov 25-27

DOW CENTENNIAL CENTRE 8700-84 St, Ft. Saskatchewan (451-8000) • A Wickedly Witty Comedy Night: featuring Paul Sveen and Paul Myrehaug • Nov. 26

WINSPEAR CENTRE Sir Winston Churchill Sq (428-1414) • *Just For Laughs* Comedy Tour featuring Carl Barron, Rocky La Porte, Rod 'Rodman' Thompson Ryan Belleville, Scott Faulconbridge, and Shaun Majumder • Fri, Nov. 28

WUNDERBAR HOFBRAUHAUS 8120 101 St (436-2286) • The Lederhoosers Super Comedy Dryhump • Every Fri (8:30pm) • Free

YUK YUK'S KOMEDY KABARET Londonderry Mall (481-9857) • Thu-Fri (8pm) Sat (8pm, 10.30pm) • Every Wed: Stand-up • Cash Levy; Nov. 17-19 • Showcase for Montreal's *Just for Laughs* festival; Nov. 24 (9.30pm)

THEATRE

BALM IN GILEAD 2nd Playing Space, Timms Centre for the Arts, 87 Ave, 112 St • By Lanford Wilson, directed by Nicky Renault, presented by the Abbedam theatre group • Set in a world of caffeine, nicoune heroin, and sleaze, a story about losers who refuse to lose. A peek into the lives and conversations of drifters, desperados, prostitutes and junkies in an all-night coffee shop • Until Nov. 19 (8pm); Sat, Nov. 19 (2pm) • $8/$5 (preview/matinee) at the door, HUB info desk

BEAUTY AND THE BEAST Arden Theatre, ST Albert (451-8000) • St Albert Children's Theatre bring to life Disney's animated classic • Nov. 22-26, Nov. 30-Dec. 3 (7:30pm); Nov. 26-27 (2pm), Dec. 4 (2pm) • $19.50 (adult)/$13.50 (youth up to 17yrs/senior) at TicketMaster, Arden box office

CANADIAN GRAFFITI Jubilations Dinner Theatre, WEM, Phase III, Upper Level, 22253, 8882-170 St (484-2424) • Until Jan 21

CHEECH Catalyst Theatre, 8529 Gateway Blvd (989-0531/420-1757) • A dark comedy, directed by Michael Cowie, presented by Mutt's Nuts Theatre Company • A hilarious and chaotic ride through a night of chance meetings, dirty photo-shoots, drug store hold-ups and panic-attacks. One night, blood is spilled and duty secrets are revealed • Until Nov. 19 (Tue-Sun 8pm) • $15 (adult)/$10 (student/senior/Equity member), Tue: pay-what-you-can • Tickets available at TIX on the Square, door

COOKIN' AT THE COOKERY: THE LIFE AND TIMES OF ALBERTA HUNTER Citadel's Shoctor Theatre, 8928-101A Ave (425-1820) • Musical written and directed by Marion J. Caffey. The music and times of jazz vocalist Alberta Hunter • Until Nov. 20

DIE-NASTY Varscona Theatre 10329-83 Ave (433-3399) • Directed by Dana Andersen. Intrigue, passion and shennanigans abound in Edmonton's live improvised soap opera • Every Mon (8pm) • Tickets at the door

FRANKLIN THE TURTLE Festival Place, 100 Festival Way, Sherwood Park (449-3378/451-8000) • By Paulette Bourgeois and Brenda Clark • Franklin the turtle learns how he fits in the world and how the world fits him • Nov. 18 (4:30pm, 6pm) • $22 (adult)/$15 (child 12 and under)

THE GOLDEN AGE OF ROCK, POP AND DOO WOP Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Until Feb. 12

GIRL IN THE GOLDFISH BOWL Theatre Network, 10708-124 St. (453-2440) • By Morris Panych, presented by Theatre Network • It's 1962, the height of the Cuban missile crisis, but for Iris, an eleven-year-old girl from a remote fishing town in BC, a bigger concern is the end of her childhood • Until Dec. 4 • Tickets available at TIX on the Square

HARVEY Horizon Stage, 1001 Calahoo Rd, Spruce Grove (962-8995/451-8000) • By Mary Chase, presented by the Horizon Players • Elwood P. Dowd is a mild-mannered, middle-aged man who is driving his sister Veta crazy by introducing everyone he meets to his pal Harvey, a six-foot-tall white rabbit which only Elwood can see • Nov 24-26 (7:30pm) • $14 (adult)/$12 (student/senior) • Tickets available at TicketMaster and Horizon box office

HOCKEY STORIES FOR BOYS Living Room Playhouse 11315-106 Ave (451-0583) • By George Szilagyi, presented by Azimuth Theatre, directed by Steve Pirot with Murray Utas, Keith Callihoo and Lora Brovold • Until Nov 26 (Thu-Sat 8pm, Sat 2pm) • Admission by donation

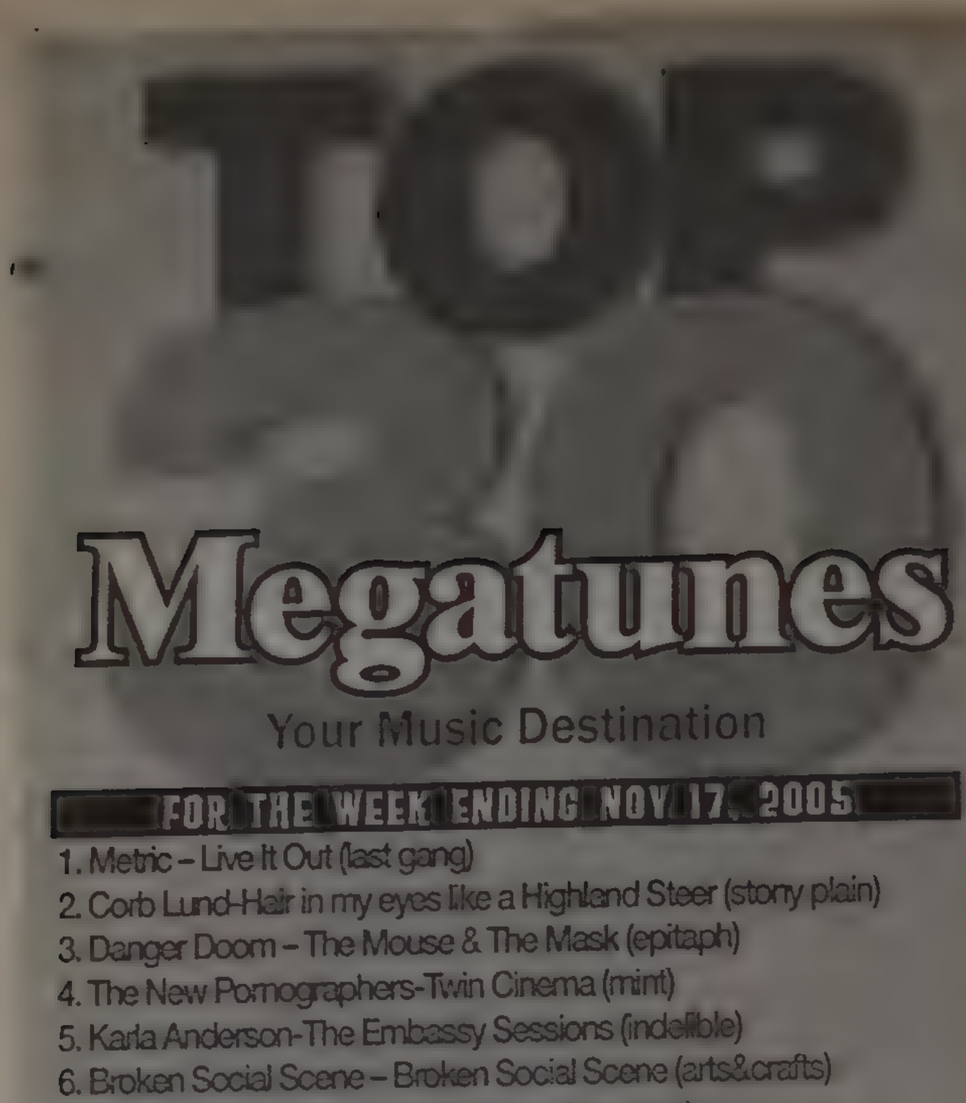
A PRAIRIE BOY'S WINTER Citadel Theatre's Rice Theatre, 8928-101A Ave (425-1820) • Adapted for the stage by Sandra Birdsell, Martha Brooks and David Gillies based on the book by William Kurelek. Centres around depression era farm lads and their life on the prairie in the winter where hockey seems to be the most important thing in their lives • Nov. 22-Dec. 4

THE SHAPE OF A GIRL Concrete Theatre: Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Sq. (439-3905/420-1757) • By Joan MacLeod, presented by Concrete Theatre • A one-woman show exploring bullying, violence and the emotional dynamics of teen behavior • Nov. 18 (7pm), Nov. 19 (2pm, 7pm) • $12 (adult), $10 (senior/student) at TIX on the Square

MY BIG LOUD N' QUEER WEDDING La Cite Francophone, 8627-91 St (420-1757) • Presented by Workshop West Theatre and Guys in Disguise • A celebration of queer culture on the prairies, hosted by Lulu La Rude and Kristy Harcourt, directed by Damn Hagen • Nov. 25-26 (8pm) • $23 (adult)/$20 (student/senior) at TIX on the Square

VISITES MONSIEUR GREEN (VISITING MR. GREEN) La Cité, 8627-91 St (469-8400/420-1757) • By Jeff Baron, presented by L'UniThéâtre, starring Albert Millaire, Louis-Olivier Mauffette, and directed by Jacques Rossi • A relationship between an executive legally forced to fulfill weekly visits to a lonely old man who was struck by his car • Nov. 17-19 (8pm), Nov. 18 (12pm, senior brunch/school) • $23 (adult)/$15 (student) at La Librairie, Le Carrefour, L'UniThéâtre, TIX on the Square

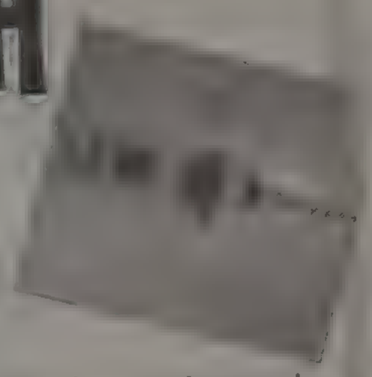
AT THE ZENITH OF THE EMPIRE Varscona Theatre, 10329-83 Ave (433-3399 voice box 2/420-1757) • Teatro la Quindicina presents Stewart Lemoine's new work which examines the impact of Sarah Bernhardt's visit to Edmonton's Empire Theatre in January 1913 • Until Nov. 26 (Tue-Sat 8pm, Sat 8pm and 2pm) • $18 (adult), $15 (student/senior/Equity); Pay-What-You-Can: Tue and Sat matinee; tickets available at TIX on the Square



FOR THE WEEK ENDING NOV 17, 2005

1. Metric – Live It Out (last gang)
2. Corb Lund-Hair in my eyes like a Highland Steer (stony plain)
3. Danger Doom – The Mouse & The Mask (epitaph)
4. The New Pornographers-Twin Cinema (mint)
5. Karla Anderson-The Embassy Sessions (indelible)
6. Broken Social Scene – Broken Social Scene (arts&crafts)
7. Calexico/Iron & Wine – In The Reins (overcoat)
8. Paul Kelly – Foggy Highway (true north)
9. Bruce Cockburn – Speechless (true north)
10. Death From Above 1979 – Romance Bloody Romance Remixes & B-Sides (last gang)
11. Sufjan Stevens – Illinoise (asthmatic kitty)
12. Sigur Ros – Takk ... (Geffen)
13. Sarah Harmer – I'm A Mountain (cold snap)
14. Ladytron – Witching Hour (ryko)
15. Faunts – High Expectations/Low Results (friendly fire)
16. Constantines – Tournament Of Hearts (three gut)
17. Wolf Parade – Apologies To The Queen Mary (sub pop)
18. Neil Young – Prarie Wind (warner)
19. Rogue Wave – Descended Like Vultures (sub pop)
20. Marah – If You Didn't Laugh, You'd Cry (yep roc)
21. Luke Doucet – Broken (and other rogue states) (six shooter)
22. Propagandhi – Potemkin City Limits (g7)
23. Rodney Crowell-The Outsider (columbia)
24. Kate Rusby – The Girl Who Couldn't Fly (compass)
25. The Mannish Boys – That Represent Man (delta groove
26. The Detroit Cobras – Baby (bloodshot)
27. Sun Kil Moon – Tiny Cities (caldo verde)
28. Chip Taylor & Carrie Rodriguez – Red Dog Tracks (train wreck)
29. Alice In Videoland – Outrageous! (stb)
30. Silver Jews – Tanglewood Numbers (drag city)

KATE BUSH
AERIAL



We haven't heard anything new from Kate Bush since 1993's *The Red Shoes*. 15 years later she has returned with the double CD *Aerial*. The album is already being hailed as being one of the best come backs in the past few years.

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EVENTS WEEKLY

Fax your free listings to 426-2889 or e-mail Glenys at listings@vueweekly.com Deadline is Friday at 3pm

CLUBS/LECTURES

THE ALBERTA WE WANT U of A (492-8558) • Parkland Institute fall conference featuring speakers Maude Barlow, Andrew Nikiforuk, Heather Mallick, Antha van Herk, Jonah Gindin, Douglas Roche and others • Nov. 18-20 • Pre-register

AMNESTY INTERNATIONAL EDMONTON Knox Metropolitan Church, 83 Ave, 109 St (462-1871) • Meeting discussing defending human rights in Tibet • Tue, Nov. 22 (7pm)

BOREAL ENVIRONMENTAL ACTIVISM 7, 6328A-104 St; every Thu (6:30-8:30) • Organic Roots, 8225-122 St; every third Thu (6:30pm)

THE CAVE BENEATH THE SEA–PALEOLITHIC ROCK ART AT COSQUER CAVE Royal Alberta Museum (453-9100) • Lecture presented by archaeologist Dr. Jean Clottes • Nov. 22 (7pm) • $8

COMPOSER IN RESIDENCE COMPOSITION LECTURE University of Alberta Studio 7, Rm 2-7 • Lecture by musician Gary Kulesha • Fri, Nov. 18 (12-1pm)

COMPOSITION LECTURE MacEwan College Centre for the Arts Campus, Rm 231 • Lecture presented by musician Andrew Staniland • Fri, Nov. 18 (1:30-3pm)

CONVERSATION CAFÉ Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

FISHES AS MODELS OF CONSERVATION CONNECTIVITY IN THE EDMONTON REGION E.T.L.C Rm 1-007, Engineering Teaching Learning Complex • Lecture presented by Dr. Michael Sullivan • Thu, Nov. 17 (4:30-5:30pm) • Free

FOUR SEASONS SPEAKERS' SERIES Athabasca University Edmonton Learning Centre, Peace Hills Trust Tower, 11 Fl, 10011-109 St (428-2064) • Featuring speaker Mr. Harold Robinson, Metis, specializing in Aboriginal law and policy • Nov. 25 (12-1:30pm)

GLIMPSES OF NATURAL AND HUMAN HISTORY OF CENTRAL AMERICA Royal Alberta Museum (427-8515) • Edmonton Nature Club meeting featuring speaker Derek Johnson • Nov. 18 (7:30pm) • Collection

HEALING EXPECTATIONS AROUND CHRISTMAS Unity of Edmonton (church), 13212-106 Ave • Replace emotions based on old beliefs and patterns with new expenences of creativity and connection, lecture presented by Rev. Yvonne Racine • Thu, Nov. 24 (7-9pm)

THE INFLUENCE OF SCIENCE ON POLICY E.T.L.C. Engineering Teaching Learning Complex, Rm 1-007 • Lecture by Dr. David Schindler on how scientists can maximize the impact of their research to effect government policy. Interactive question period to follow • Tue, Nov. 22 (4:30-5:30pm) • Free

INSIGHT StillPoint, 110, 10350-124 St (452-9388) • Focusing on natural vision improvement, presented by Dayna Boetzkes • Fri, Nov. 25 (7-10pm) • $10, pre-register

OUR NORTH AMERICA: FROM TURTLE ISLAND TO THE SECURITY AND PROSPERITY PARTNERSHIP Tory Bdg, Basement, Room 45, U of A • Lecture Enduring Issues: Crime featuring speakers Jorge Chabat, Centro de Investigación y Docencia Económicas (Mexico City), Kevin Haggerty and Phil Boyle • Nov. 24 (3.30-5pm)

PAUL CELLUCCI: UNQUIET DIPLOMACY Royal Alberta Museum, 12845-102 Ave (423-3487) • Paul Cellucci gives an account of Canada-US relations • Sat, Nov. 19 (2pm) • $8 at Audreys Books

PHILOSOPHER'S CAFÉ Stanley A. Milner Library Edmonton Rm, basement, 7 Sir Winston Churchill Sq (492.0448) • *Violence in Video Games. Psychoanalysis, Education, Culture* presented by Dr. Jagodzinski • Sat, Nov. 19 (2-3:30pm)

REIKI CIRCLE StillPoint, 110, 10350-124 St (452-9388) • Circle presented by Tim and Dayna Boetzkes • Wed, Nov. 23 (7-10pm) • $10, pre-register

REVOLUTIONARY SPEAKERS SERIES Horowitz Theatre, SUB, U of A • Lecture by Samantha Nutt, medical doctor and founder/director of War Child • Wed, Nov. 30 (6-10pm) • $9 (student)/$11 (adult) at TicketMaster, Blackbyrd, HUB, SUB, CAB, ETLC Info booths U of A

RADHA YOGA SHARING THE LIGHT 9946-87 Ave (432-3363) • Anniversary open house featuring free yoga class, poetry, art and song • Sun, Nov. 20 (2pm)

THE SCIENCE OF THE CARDS StillPoint Healing Centre, 110, 10350-124 St (452-9388) • Presentation by Knighton Warbeck • Free

SECRETS OF OUR SOLAR SYSTEM: EXPLORING THE PLANETS Rm 3-27, Earth Sciences Bdg, U of A (492-5834) • Lecture by Dr. Christopher Herd • Thu, Nov. 17 (7-8:30pm) • Free

SHERWOOD PARK GREEN PARTY Strathcona County Public Library, lower level Sherwood Park Mall, 104, 2020 Sherwood Dr, Sherwood Park (417-1908) • Presents the *Corporation*, discussion to follow• Thu, Nov. 24 (6-8.45 p.m) • Admission by donation

A STRESS-LESS CHRISTMAS SEASON Unity of Edmonton Church, 13212-106 Ave • Explore the causes of stress and create inner peace and joy, lecture presented by Rev. Yvonne Racine • Thu, Nov. 17 (7-9pm)

WHAT DO WE OWE THE GLOBAL POOR? Stanley Milner Library, main fl, 7 Winston Churchill Sq (492-9128) • Lunch by the Books lecture by David Kahane • Thu, Nov. 17 (noon-1pm)

WOMEN'S HEALING CIRCLE StillPoint Healing Centre, 110, 10350-124 St (488-5882/452-9388) • Support group with Marianne Peters • Every Thu until Dec. 1 (7-9:30pm) • $10 (per evening)

QUEER LISTINGS

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

BISEXUAL WOMEN'S COFFEE GROUP bwcoffeegroup@yahoo.ca • Social group for bi-curious and bisexual women • Second Wed each month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDYS NITE CLUB 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8-3 • Mon: Amateur strip contest (12:30); DJ Alvaro, Ashley Love • Tue: Free pool, Malebox, DJ Arrowchaser • Wed: Guriz Gone Wild Midnite: with DJ Eddy Toonflash, Mia Fellow, Ashley Love, Yohko Oh-no, guests • Thu: Wet Undies Contest (12:30): with DJ Squiggles, Yohko Oh-no • Fri: DJ Alvaro dance party, male strippers • Sat: Theme parties, leather/fetish dungeon, free pool, pool tournament, DJ Arrowchaser • Sun: Stardust Lounge with Mz Bianca and Mz Vanity Fair (11pm), DJ Eddy Toonflash

EDMONTON RAINBOW BUSINESS ASSOCIATION (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

HIV NETWORK OF EDMONTON SOCIETY 300, 11456-Jasper Ave (488-5742) or contact7@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • Third Thu each month (fall/winter terms): Speakers Series. Contact Kris (kwells@ualberta.ca) or Marjorie (mwonham@ualberta.ca) for schedule • Rm. 7-152 Education North, U of A, Speakers' series: *From Klippert to Vriend and Beyond: A Historical Conspectus on Gay and Lesbian Civil and Human Rights in Canada;* Nov. 17 (5-6pm)

LIVING POSITIVE 404, 10408-124 St, www.edmlivingpositive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm): Support group • Daily drop-in, peer counselling

MADELEINE SANAM FOUNDATION Faculté St. Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

MEN TALKING WITH PRIDE Pride Centre, 10010-109 St (488-3234) • Every Sun (7pm): A safe, supportive, confidential discussion group talking about all gay related issues, for men at any stage of coming out • Free • talkingwithpride@hotmail.com

PFLAG Pride Centre, 10010-109 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders

PRIDE CENTRE 10010-109 St (488-3234) • Open: Mon-Fri 7-10 • Edmonton's GLBT Community Centre, offering drop-in counselling services, community access computers, community group meeting space, resource materials, and a games and TV area

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thu: Rotating shows: Sticky's open stage and the Weakest Link game second and last Thu with DJ Jazzy • Fri: Upstairs: Euro Blitz: New European music with DJ Outtawak Downstairs: DJ Jazzy • Sat: Every Sat like new years: Upstairs: Monthly theme parties with DJ Jazzy; Downstairs: New music with DJ Dan and Mike • Long weekend Sundays: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue-Thu $1 (member)/$4 (non-member); Fri-Sat $4 (member)/$6 (non-member); Sun $2

STEAMWORKS 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

WOODYS 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: Karaoke with Annie and Tizzy (7-12pm) • Tue, Sat-Sun: Pool tournaments

YOUTH UNDERSTANDING YOUTH Pride Centre 10010-109 St, www.members.shaw.ca/yuy • Every Sat (7-9pm) • An adult facilitated social/support group for lesbian, gay, bisexual, transgendered, and straight youth under the age of 25

SPECIAL EVENTS

AGAPE: SEX, SEXUAL, AND GENDER DIFFERENCES IN EDUCATION AND CULTURE Faculty of Education, U of A (492-0772) • Agape Conference to build leadership and educational supports for lesbian, gay, bisexual,trans-identified, queer, and allied youth. Featuring speakers Mr. Wayne Clements, Mr. Larry Bool, and Mr. Joe Demko • Fri, Nov. 25 (7-9pm) Room 129, Education South Bldg • Sat, Nov. 26 (9-4pm) Rm 129 and Rm 122, Main Fl, Education South Building • Free

THE AINEMBABAZI CHILDREN'S PROJECT Acqua Marina Fine Italian Restaurant, 13578 Fort Rd (975-1116) • Brunch and silent auction, fundraiser in support of the needs of orphans and vulnerable children affected by the AIDS crisis in Southern Uganda • Sun, Nov. 27 (11am-2pm) • $35

BLACK AND WHITE FUNDRAISER Festival Place, 100 Festival Way, Sherwood Park (449-3378) • Fundraising gala with the Nomads • Sat, Nov. 19 • $100

CELEBRATE PERSONS DAY Coast Edmonton Plaza Hotel, 10155-105 St (429-1726) • LEAF (Women's Legal Education and Action Fund) breakfast featuring speakers Kate Quinn, and Kathy King • Nov. 17 (7:30-9:30am) • $45 (adult)/$15 (student/senior/underemployed)

COUNTRY CRAFT FAIR St Albert Place, 5 St. Anne Street, St Albert • St. Albert Place Visual Arts Council's fundraiser • Sat, Nov. 19 (10am-5pm); Sun, Nov. 20 (11am-4pm)

ECOS BUY NOTHING WEEK Table on Main Fl SUB • Free store leading up to Buy Nothing Day. Pick-up/drop-off items no longer needed at the ECOS table • Nov. 21-25 (10am-3pm) • Free

EDMONTON POTTERS' GUILD ANNUAL POTTERY SHOW AND SALE Prince of Wales Armouries, 10440-108 Ave (426-5642) • Includes pottery making demonstrations • Sat, Nov. 19 (10am-3pm) • Free, donations for the Edmonton Food Bank

HURRICANE RELIEF EFFORT FOR GUATEMALA City Arts Centre, 10943-84 Ave (903-6232/488-2538 evenings) • Dinner dance fundraiser, presented by the Guatemalan Canadian Society • Sat, Nov. 19 (7-12pm) • $10 at Paraiso Tropical, Los Comales

JUST CHRISTMAS Prince of Wales Armounes, 10440 108A Ave (669-0524) • Global marketplace featuring non-profit and charitable organizations, food, entertainment, and a fair trade panel discussion • Nov. 25 (6-9:30pm), Nov. 26 (9:30am-4pm) • Donation

LATIN CARIBBEAN FUNDRAISER Red Strap Market, 10305-97 St (420-1757) • Latin Festival Society • Sat Nov. 19 (8pm-3am) • $20 (two)/$12 (single) at TIX on the Square

LIVE AFRICA Convocation Hall, 11316-89 Ave, U of A • Red Cross benefit concert featuring Emcee E, Eshod Ibn Wyza, ISOKAN Africa, Jewels of Isis, Kenya Kondo, Politic Live • Fri, Nov. 18 • $7 (student)/$10 (non-student)/free (10 and under) at door, U of A Info booths (SUB, HUB, CAB

NIGHT IN SOLIDARITY WITH THE PEOPLE OF GUATEMALA City Arts Centre 10943-84 Ave. (903-6232) • Presented by the Guatemalan Canadian Society featuring traditional Guatemalan dances, cuisine followed by a dance, with DJ Pachuco Pachanga (8-12) • Sat, Nov. 19 (7pm, door) • $10 at door, Paraiso Tropical Latin American Imports, Restaurant Los Comales

ONE CIRCLE CONFERENCE Shaw Conference Centre (996-9463) • Featuring speakers Chief Avrol Looking Horse, David Suzuki, and Robert Kennedy Jr, are to discuss *Building a Sustainable Future Today* • Nov. 18-21 • $550

ONE VISION-MANY VOICES Lister Conference Centre 87 Ave, 116 St (492-1147/492-6744) • A cross-cultural/anti-racism education conference • Nov. 17-19

A REFUGEE BENEFIT McDougall United Church 10025-101 St (482-3066) • Silent auction and live music in aid of sponsoring McDougall's refugee family • Nov. 22 (7-9pm) • $5

SRI SATHYA SAI BABA'S BIRTHDAY Sri Sathya Sai Baba Centre, 9619-82 Ave (437-7243) • Celebration advocating unity of all faiths • Nov. 19-23

STOP ABUSE IN FAMILIES (SAIF) Italian Cultural Centre (460-2195) • Fundraising dinner and auction. MC Danny Hooper • Fri, Nov. 18 • $75

TRANSGENDER DAY OF REMEMBRANCE Garneau United Church, 11148-84 Ave • Information and resource fair and screening of the film *Soldier's Girl*; Sun Nov. 20 (3-5:30pm) • Memorial service featuring the *Remembering our Dead* quilt and the Alberta Transgender Warrior Display; Sun, Nov. 20 (7pm) • Free

VARIETY BLAST! Blues on Whyte (432-1075) • Fundraiser variety show featuring Laura Vinson and Free Spirit, Howard Getty (magician), Cold Feet (classic rock/blues), The Edmonton Pipe Band, The Ruminators (rock), Ana (psychic), Pete Turland and friends (blues), Zaghareet (belly dancers) • Nov. 20 (5pm) • $10 (door) • Proceeds to the Albert Blain Performers Aid Society

KARAOKE

ALBERT'S 9308-34 Ave • Every Tue (8pm): Karaoke with Prosound Productions

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every Sun (8pm-12): Hosted by Jeannie

CEILI'S IRISH PUB 10338-109 St (426-5555) • Jameson • Every Sat (9pm)

ECCO PUB 9605-66 Ave • Every Mon (9pm) : Karaoke with Sonia, Prosound Productions

HOLIDAY INN 4520-76 Ave • Every Thu (8:30pm): Karaoke with Linda, Prosound Productions

JAMMERS PUB 11948-127 Ave (451-8779) • Karaoke Mondays (7-11pm): hosted by Peggy Sue

MOJO'S Best Western Hotel, Fort Saskatchewan • Every Fri (9:30pm): Karaoke with Prosound Productions

ROSIE'S BAR AND GRILL • Downtown, 10604-101 St (423-3499); Mon-Sat (9pm); Sun (7pm): with Ruth • **Highstreet,** 10315-124 St (482-1600); daily (9:30pm) • **Old Strathcona,** 10475-80 Ave (439-7211); Thu-Sat (9:30pm-1:30am) • **99 St,** 63 Ave; Thu-Sat (9pm-1am) with Off-Key Entertainment

SILVER MARTINI 10668-156 St • Every Thu/Sat (9pm) Karaoke with Prosound Productions

SPORTSWORLD INLINE AND ROLLER SKATING DISCO 13710-104 St (472-6336) • Karaoke every Tues Fri-Sat (7pm-midnight), Sat-Sun (1-5pm)

WOODYS 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: Karaoke with Annie and Tizzy (7p midnight)

YESTERDAY'S 205 Carnegie Dr, St. Albert (459-0295) Every Tue (9pm-1am): Off-Key Entertainment with Nic

CLASSIFIEDS

If you want to place your Classified ad in Vue Weekly please phone Carol at 426-1996. Deadline is noon the Tuesday before publication.

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for sale

Pool table, 4x8, brand new, 1" slate, toumament quality, incl. complete $500 accessory package, cost over $4000, sell for $1795. Delivery/set-up avail. 695-7253/3C7-1826 (Red Deer).

Queen mattress & box: Brand new, still in plastic, thick double ppillow top. Cost $500, sell for $249. Can deliver 695-7253 or Red Deer 307-1826.

CHERRY WOOD, BRAND NEW, solid, high-end, 6-piece, sleigh bed or 4-poster, 2-nites, dresser/mirror, chest-of-drawers. retail over $9,5000. Queen $3295, King $3495. Del. 695-7253/Red Deer 307-1826.

A Cherrywood dining room suite, 13 piece, 8 solid chairs, pedestal table, hutch & buffet. Cost $11,500 Sell $3995. 695-7253 or Red Deer 307-1826

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help wanted

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Relaxation massage & reflexology. 5528 Calgary Trail South. Call Janina 780-238-8108 or e-mail janinarmt@yahoo.ca

If, you're tired of insufficient Therapies Call Heidi @ 483-1658. Therapeutic massage Licence: 7439417-0017439415-001.

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workshops

Dr. James Battle is now taking applications for a Federally funded 6 month youth employment program. Call 488-1362 for information.

Conquer your fear of public speaking. Join City Lights Toastmasters! Meetings Downtown every Tuesday at noon. Call Perry at 426-5882 for details

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auditions

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artist to artist

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If the HAT fits call for submissions, open to Alberta artists. **Deadline: Mar. 15, 2006.** For info Ph 461-9028, e-m: daNielle@damselflydesign.ca

Focus on Fibre Art Association is seeking entries for juried competition/show of fibre art. **Deadline: Feb 10,** 2006. Ph Shirley 469-1783

Printmaking workshops at SNAP Gallery and Printshop in Etching and Silkscreen. Starting soon. Call 423-1492 to register, info.

Needed. One male actor, mid-30s or older for Christmas play. Ph 475-6193.

Beyond Words Library Stories Contest. **Deadline Wed, Nov. 30.** www.epl.ca

Call to Enter: **ArtsHab Studio Gallery** features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

Art classes at Harcourt House: Figurative Sculpture, Drawing & Painting, Make Your Own Christmas Cards with Polaroid Techniques Workshop. Ph 426-4180

Music and Performance Artists! www.PunkTV.ca accepting content submissions for shows, video, radio, interviews. artists@punktv.ca/780-914-8747.

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musicians

Looking for bands to play on Sundays. Rock, blues, alt, Celtic, country etc. Come and see Tanya with demo or ref @ The Atlantic Trap & Gill, 7704-104 St, 432-4611.

Est. metal band seeks second guitar player. Infl: Avenged Sevenfold, Soilwork, Atreyu. Must have own gear. Ph (780) 289-3684/(780)221-7413.

Trombone players needed for community big band. 459-7099.

Est. cover/original **rock band req. bassist.** Write, rehearse, and perform regularly. Ph Tom 444-7553.

Musician (drum machine, bass, electric, acoustic, keyboard/piano) **looking for band/individuals.** Anything except country. Ph Mark 437-9362.

Vocalist, guitar and/or bass player to fill out exp. country-folk-rock group. Mature, low maintenance pls. Ph Max 450-5306, or Doc 450-5459.

Wanted: Bass player & keyboard/lap steel player for original band. Ph Shane 452-4101.

Drummer, bassist & singer wanted for back talkin' rock, Justin 440-4048.

volunteer

Wecan Food Basket Seeks Volunteers:
Opportunity for people on limited incomes to access quality nutritious food at affordable prices. Volunteers needed in the Bonnie Doon area to help process food orders. Ph 413-4525.

EXPERIENCING INFERTILITY? WANTED: Females 18+ encountering infertility for a year or more to describe their experience of infertility for a brief research study at the University of Alberta. Contact Rachel at 451-9005 or infertilityresearch@hotmail.co

Wecan Food Basket, call (780) 413-4525, www.wecanfoodbasket.com

Canada World Youth–Amazing International Volunteer programs! Youth 17-24. www.canadaworldyouth.org Deadline Jan. 15, 2006.

Donations Urgently Needed for disaster relief in the aftermath of Hurricane STAN - El Salvador & Guatemala e-m: lorena@changeforchildren.org /www.changeforchildren.org

Were you suicidal between 13-19? If you are no longer suicidal and currently between 15-22 years of age, would you be willing to talk about your experience? Participation is confidential. Katherine 690-1892 or teen.research@hotmail.com

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Girls Best Friend.ca presents

alt sex column

BY ANDREA NEMERSON

Scorecard

Dear Andrea:
My lover was recently divorced. More recently he's decided he's not that into me, although physically and intellectually attracted to me. He generally has to masturbate to have an orgasm and thinks this shows he's not that into me. Can you explain it?

He's also incredibly busy with his kids and his profession so I'm way down the list and knew going in he wasn't ready for a relationship, but in the beginning he did make more time for me.

Love, Listed last

Dear Last:
When you're aware enough of what's going on that you admit in the very first line of your letter that he's "not that into you," why even write to me at all? If you're way down on his list and you know it, it's over.

His inability to orgasm, in all likelihood, has little or nothing at all to do with his degree of into-you-ness. Even partners who are mad for you emotionally and physically can be habituated to some certain set of sexual triggers which are just not getting pulled, or can simply need more, less, or different stimulation. In an otherwise compatible couple, this is a mere technical difficulty, solvable with a little creativity. In a couple doomed to fairly immediate dissolution, though, why bother? He doesn't dig you, or he's too distracted by his recent divorce to summon up the energy to dig you, it doesn't matter. Please don't debase yourself by asking *why* he doesn't dig you, or what could you do to *make* him dig you, or what's wrong with you that he *doesn't* dig you. It is guaranteed not to help, and is yucky.

Love, Andrea

Dear Andrea:
Recently, my wife of 10 years and I rehashed our sexual histories together. She has much more experience than I do, and has admitted to having sex with 10 people (mostly within relationships) that she can remember. Since she admits to 10, I assume the number is probably 15 or 20, as women always edit the truth downwards. Meanwhile, I have only scored with four women, two relationships and two one-night stands.

While I knew all of this before we were married, for some reason it bothers me more now than it did. I'm ashamed that she's been so free to give it up to all of these jerks in the past and I have a very strong desire to even the score.

We've had a good marriage up until now. I've told her how I feel, and she distrusts me now, like I'm going to cheat, and I've considered it. What's my problem and how can I get over it so I don't screw over my family of five?

Love, Scorekeeper

Dear Score:
Well, jeez, good question: what *is* your problem? You have a perfectly nice wife and 10 years of perfectly nice marriage and now all of a sudden you feel the need to play some puerile game of catch-up and even the score? What score? When you and your wife were individually sowing whatever wild oats got sewn, her choices had nothing to do with you, any more than yours had to do with her. It is, frankly, none of your business. A healthy marriage (or similar permanent partnership) may demand similar goals and mutual decision-making. It may involve sharing everything from a bed to a bank account. It may require asking and answering such essentially intrusive questions as, "What do you want for dinner?", not to mention, "What are you thinking about?" It does *not* require you to have lived your previous, pre-marriage, pre-even-meeting-your-spouse life in a way which your now-spouse would approve of, and there is no rule about how many slut-points each partner is allowed to have racked up before swearing off sluttishness forever. There just isn't.

Either you have heretofore lived your life as a nice person and now your inner flaming dickwad is coming out, or there is something wrong with you. Something that therapy could fix, perhaps with the aid of some properly prescribed pharmaceuticals. Something which has nothing to do with your wife or your three children, all of whom would end up devastated if you decided that it was imperative that you even the score *right now* and started calling up girls you were hot for in college but never nailed, or making inappropriate suggestions to coworkers' wives at office parties. Just don't. Drop this right here, and if you can't, get someone to help you drop it. If you can't see that cheating on your wife to make up for something she did on spring break 15 years ago and probably regrets anyway is wrong, I can't help you, but perhaps intensive therapy could. As for your assertion that women always "edit the truth," well, I'd ask you to prove it but then I'd have to keep talking to you, and frankly, I'd rather not. Go get some help.

Love, Andrea

volunteer

Literacy tutors needed to assist adults with developmental/physical disabilities to acquire basic reading/writing skills. Tutor training, support, materials provided. 1-2 hrs/wk. Various locations. Lily: 432-1137, ext.357.

Supportive adult role models needed to share time & interests with children & youth (5-17yrs) living in residential facilities. Orientation, supervision provided. Evening or weekend placements. Various locations. Lily: 432-1137, ext.357.

Food Not Bombs
Looking for people to help out with cooking and serving of meals every Sunday. Ph 904-8751 or e-m: foodnotbombsedmonton@hotmail.com

HipHepaYouth Group: looking for creative, leaders who want to learn more about liver health. Computer designers, health promoters, public speakers are welcome, we will provide mentoring. Ph Melissa 444-1547.

Team leaders needed (Nov-Dec) for the **Christmas Bureau.** Ph Lana at 414-7683. www.christmasbureau.edmonton.ab.ca

ESL Tutors urgently needed 2 hrs/wk. Ph P.A.L.S., 424-5514. Help someone learn English as a second language. Training materials provided.

Overwhelmed? In a tough spot? Talk to us! No-Fee Walk-In Counselling 482-INFO (4636) The Support Network, www.thesupportnetwork.com

EXPERIENCING INFERTILITY? Female participants aged 18+ wanted for UofA study exploring women's experiences of infertility. Ph Rachel 451-9005, infertilityresearch@hotmail.com.

YEAR ROUND ON-LINE AUCTION for Alberta Easter Seals. Donate items, bid, have a great time. Carmen 429-0137 x233. http://auction.edmonton24hourrelay.com.

A call for volunteers - Action for Healthy Communities: Questions about AHC philosophy & programs? 944-4687 Visit: www.a4hc.ca

Volunteer for the **New Neighbours Program** at Edmonton Immigrant Services Association. Become a friend to a NEW Canadian. Ph Dulari 474-8445.

If you OR your brother/sister has schizophrenia, ph 492-6033 to be in research study. Expenses paid.

Networks Activity Centre provides a safe, supportive environment for adults with brain injury to volunteer Ph (780)479-1757 , e-m: George Kapetanakis nacentre@telusplanet.net

Adult Day Support Programs provide seniors with special needs with a recreational/educational day program Donna 434-4747.

Volunteer Overseas with Canadian Crossroads International: human rights, community economic development, and HIV/AIDS education, prevention, care. www.cciorg.ca

Do you like to drive your own car in Edm? We pay the gas! To be appreciated, call Seniors Vol. Driving for more information at 732-1221.

Adult volunteers needed during day (esp. Wed) to help seniors at non-profit agency with activities; cards/ crafts/ games. Ph Yvonne, 434-6747

Devonshire Care Centre (long-term care centre) looking for volunteers to help out. Recreation, occupational/physical therapy, nursing, gift shop. Ph 665-8050.

Brain Neurobiology Research Program at U of A seeks Individuals suffering from **SEVERE PMS** for research study. Ph 407-3775. Reimbursement.

Brain Neurobiology Research Program at U of A seeks individuals suffering from **PANIC ATTACKS** for research study. Ph 407-3221. Reimbursement provided.

Brain Neurobiology Research Program at U of A seeks individuals suffering from **SOCIAL PHOBIA** for research study. Ph 407-3221. Reimbursement.

Brain Neurobiology Research Program at U of A seeks individuals suffering from **POSTPARTUM DEPRESSION** for research study. Ph 407-3906. Reimbursement provided.

Volunteer drivers needed for **Meals on Wheels,** weekdays 10am-1pm. Also Kitchen volunteers needed. Ph 429-2020.

Volunteer for the **St. Albert Arts and Heritage Foundation** Ph Jennifer 459-1194; **Profiles Gallery** Ph Joanna 460-4310; **Musée Heritage Museum** Ph Debby 459-1528.

Have you ever intentionally harmed yourself? Share your experience. If you are 18-29 yrs old, have self-harmed within the last 2yrs e-m Sandra sandra_reasearch@hotmail.com, ph 695-9169.

If you have always wanted to be a broadcaster, here is your chance! VoicePrint Canada is looking for volunteers for Local Broadcast Centres. Donate your time to read local newspapers to the blind, low-vision, seniors. Voiceprint Canada broadcasts nationally on CBC Newsworld's S.A.P., and worldwide at www.voiceprintcanada.com. Audition: call 451-8331, e-m: edmonton@voiceprintcanada.com

The Sexual Assault Centre of Edmonton is in need of volunteers to take calls on our 24-hour Crisis Line. Hours are self-determined, you can work from your own home. Ph 423-4102

Counselling Services for Canadians of Eastern European Background: The Bishop Budka Charitable Society, 11717-97 St. Ph: 471-5606/471-4477. Fax: 477-0617. e-m: simcisin@yahoo.ca Appointments available day/evening/weekend at home or office. Services in English, Ukrainian, Serbian, Croatian, Polish.

Volunteer with your dog! Dogs should be >1 year old, obedient and follow commands. The Chimo Project needs immediate volunteers for Animal-Assisted Therapy: 452-2451

The Learning Centre Literacy Association is looking for people to help adults develop their literacy skills. Contact Phyllis at 429-0675.

Help an adult improve their reading/writing skills. **Frontier College–Student for Literacy** looking for volunteers to train as **literacy tutors.** www.frontiercollege.ca Ph 492-4066, e-m: frontier@ualberta.ca

Madeleine Sanam Foundation looking for volunteers: project developers, fundraising coordinator for local/International projects: Send résumé to Chantal at ldc_production@telusplanet.net

FunTeam Alberta, a non-profit sport organization, is currently seeking Volunteers for the RecTeam Program. www.funteamalberta.com Ph Riana 490-0242, e-m info@funteamalberta.com.

Bring hope to men in prison. Become a volunteer sponsor with Community Justice Ministries, a program of **Mennonite Central Committee Alberta.** Call Gary at 908-6292.

Enjoy Driving? Volunteers needed to assist seniors to and from medical appointments, mileage reimbursed. Call Home Care @ 496-1300.

Make a difference for a senior, child or family. **Home Care volunteers** visit isolated neighbours, go for walks, help with errands. Ph Capital Health Home Care, 496-1300.

The Elizabeth Fry Society of Edmonton is looking for committed, caring individuals to volunteer some of their time to assist individuals in the criminal justice system. Ph Christine 422-4775.

Become a friend to a new Canadian. Share info on Edmonton's attractions, help practice English. Ph Dulari, Edmonton Immigrant Services Association 474-8445.

The Assured Income for the Severely Handicapped Network of Alberta Society (AISH Network of Alberta) If you are interested in joining our volunteer team please call (780) 482-8921 or email us at aishnet@michetti.com.

Healthy FEMALE volunteers aged 40-55 needed for an MRI study. Expenses paid. Call 407-6626 for more information.

Help immigrant youth improve their math, English and science skills! Volunteers needed Thu (3:30-5pm) for intensive work. Ph Suzanne, **Edmonton Mennonite Centre for Newcomers,** 423-9677.

Bebensee Schizophrenia Research Unit at UofA seeks individuals with SCHIZOPHRENIA for research study. Reimbursement provided. Call 407-6626

OUTGOING and enjoy working with people? Like learning about science and educating others? Dynamic hosting and educational volunteer positions available @ Odyssium (tm) Contact Violet 452-9100.

VOLUNTEER TUTORS NEEDED! Can you read this? Many can't! Become a Tutor and share the gift of reading. Call P.A.L.S. at 424-5514 to help change a life through literacy. Training and materials are provided.

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Unless otherwise specified, the following will apply:

- the winner must be 18 or older
- prize must be accepted as awarded
- no one may enter any contest more than once
- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
- the personal information of those who enter will not be sold but may be provided to contest sponsors
- the chances of winning depend on the number of entries received
- by entering, entrants consent to the use of their names by Vue Weekly for publicity
- Vue Weekly is not responsible for prizes unclaimed after 15 days

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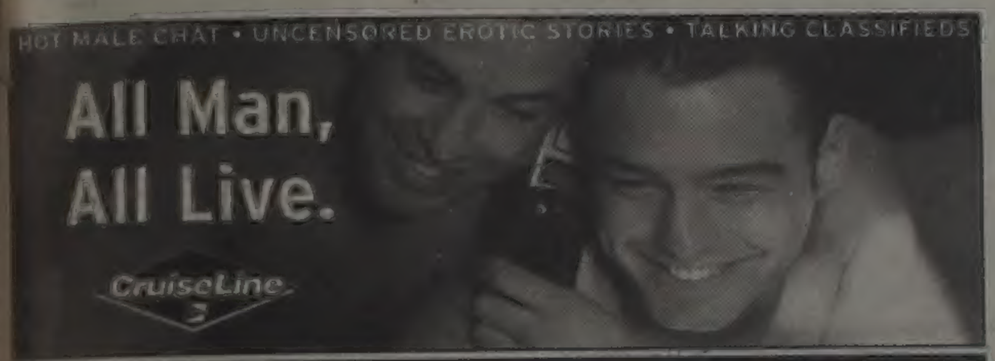
Western Guide and Assistance Dog Society is currently looking for volunteer foster families for our puppies and adult dogs! Please contact Lindsey at (780) 944-8011 or e-m: info@guide-dog.ca for more info.

FOOD NOT BOMBS FOOD NOT BOMBS anti-poverty group needs volunteers to cook, clean, and drive. Sat. 1:00, 10116-105 Ave., valhalla_man@yahoo.

IS DRINKING A PROBLEM?
A.A. CAN HELP! 424-5900

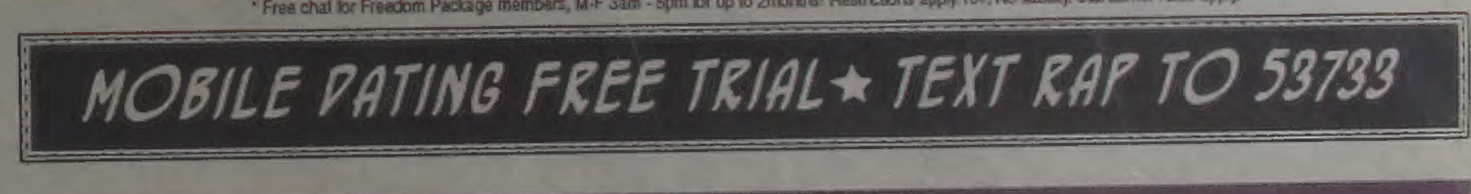














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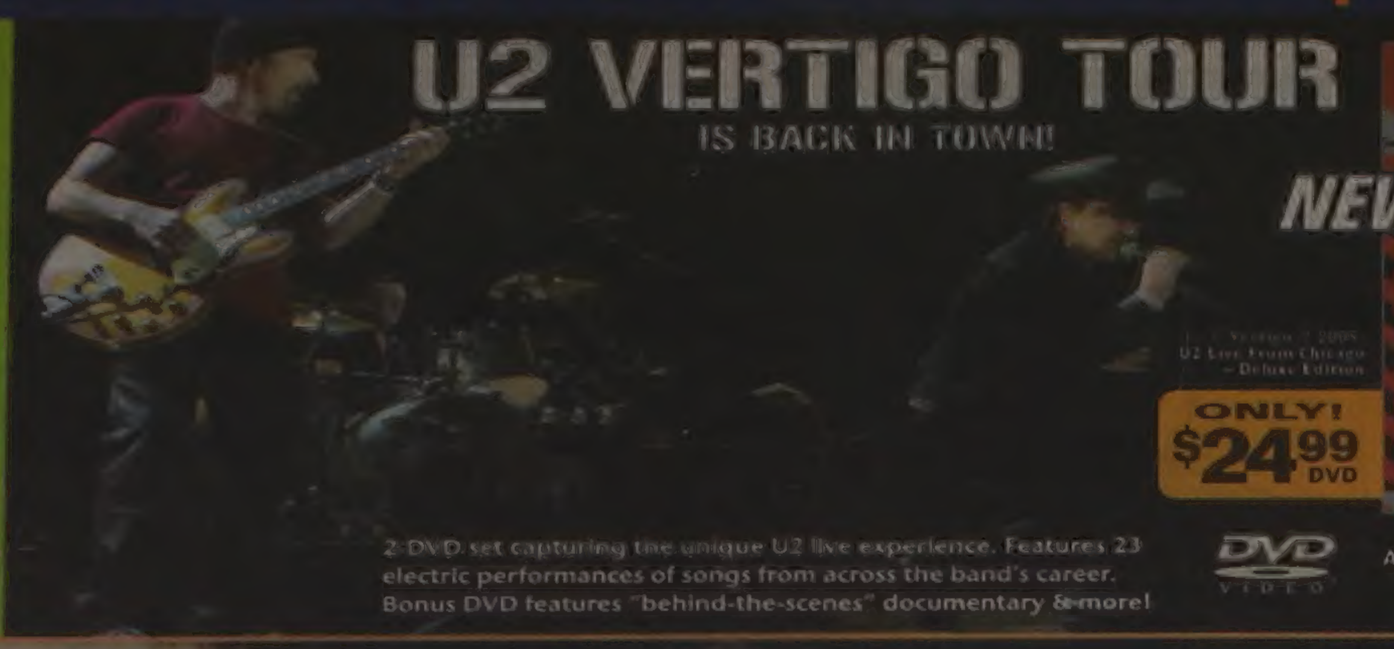
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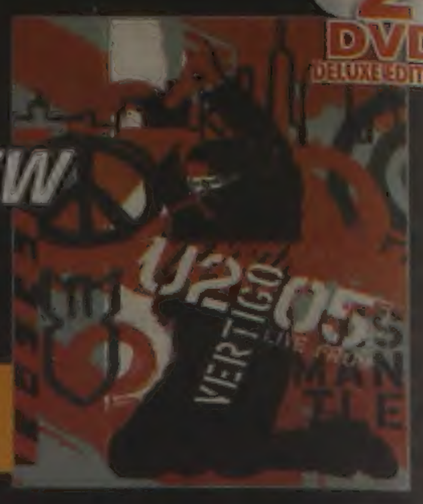
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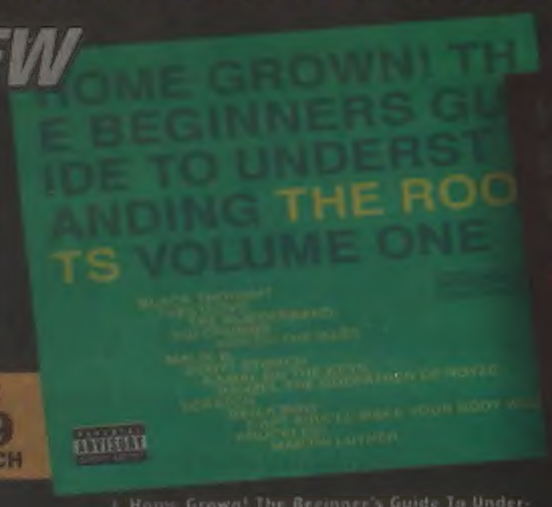
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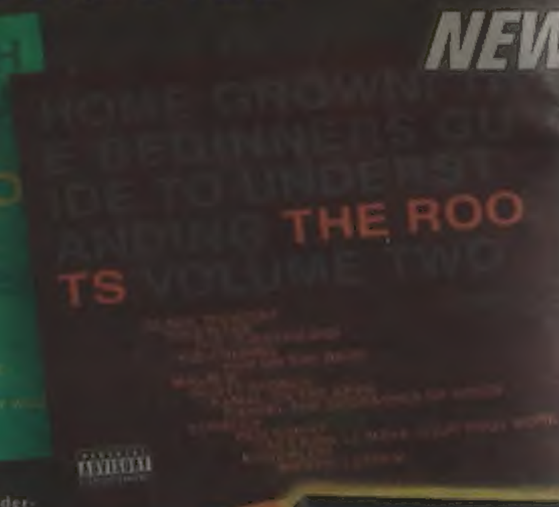


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